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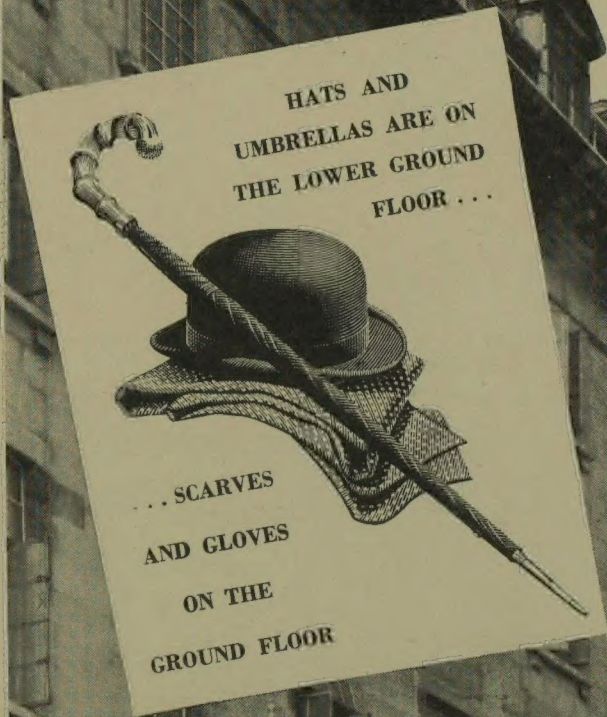
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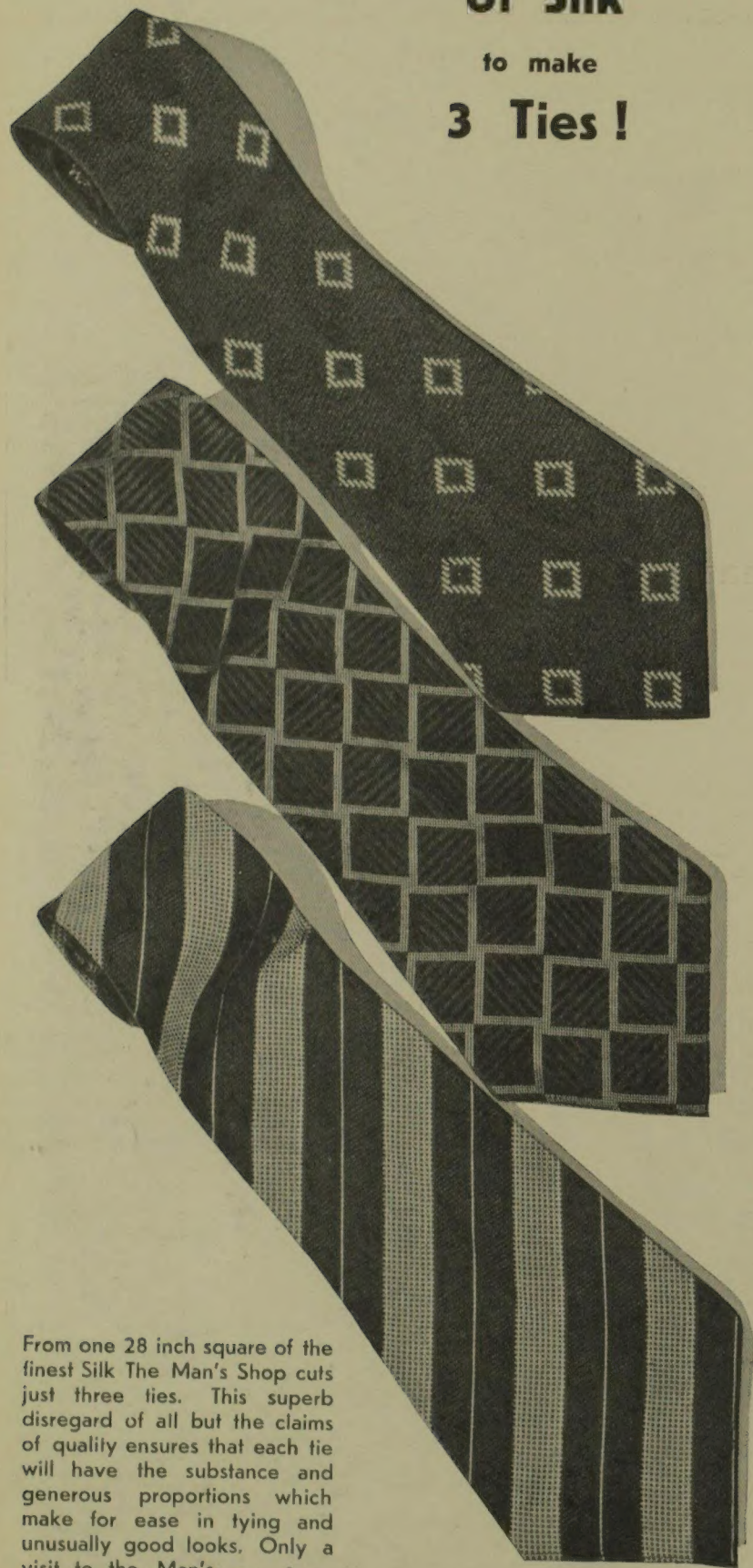


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SATURDAY, OCTOBER 30, 1937.



HANDING OVER HER LOG-BOOK AT LYPNE: MISS JEAN BATTEN, WHO BEAT THE AUSTRALIA-TO-ENGLAND FLIGHT RECORD BY 14 HOURS, 10 MINUTES, DESPITE THE WORST WEATHER SHE HAD EVER EXPERIENCED.

On October 24 Miss Jean Batten, the New Zealand airwoman, landed at Lympe after having broken the Australia-to-England flight record of 6 days, 8 hrs., 25 mins. put up earlier this year by Mr. H. F. Broadbent. She had a margin of 14 hrs., 10 min. in hand. Her reception by the crowd was enthusiastic. After a stay of only 20 minutes she left for Croydon, where she was greeted by Mr. W. J. Jordan, High Commissioner for New Zealand, and received a telegram of congratulation from Viscount Swinton, the Air Minister. After another

remarkable demonstration from spectators, she left for London. Commenting on her flight she said: "It has been the hardest flight so far as bad weather is concerned that I ever made. The weather most of the way to Marseilles was perfectly appalling. The machine at times was flung about with tremendous violence. I had lost all count of time." Miss Batten, who is twenty-six years old and first took up flying only three years ago, has many notable flights to her credit, and now holds the record for the Australian route in both directions.



By ARTHUR BRYANT.

SITTING by a blazing fire on an October evening, in a room lit by lamps and candles, I could not yesterday help counting my treasures and wondering how many of them may never be enjoyed by such as I again. To have walked across the misty fields of autumn and come out of the raw afternoon with tingling veins and a memory of sad elms and crimson and gold gleaming down the sentenced hedges, to feel the embracing warmth of the house even before one reached the line of its latticed, lighted windows, to raise the latch and enter into one's own home—not a concrete and steel box in a skyscraper, but a solid, ancient house that has seen successive generations of children bred and won the love of its owners for centuries—is to enjoy great wealth. It is wealth of a kind which was common enough a generation or two back, but which to-day is becoming increasingly rare. Probably not one in ten of our new urban population, town dwellers now for at least four generations, would recognise it. Its continuance is threatened by every kind of modern development: by joint stock capitalism, by the regimentation of goods and minds, by Communist theory and Socialist practice, by the confused thinking and defeated living of those who are filing in slow procession into the shadow of the servile State which our wise men have for so long been building for us. It is a form of life which must be accounted passing away; I doubt whether our children's children will see its like. It will be remembered only by antiquarians, who will have it from books, and reconstruct it in lectures and learned theses—a pale, intellectualised ghost of what was once vital, but from which the glow of life has faded. Those who hear or read of it will be as little able to capture its former intensity as we are to comprehend the emotion of those who built the Pyramids or walked among the hanging gardens of Babylon.

It is curious to reflect how many of the simple things that have given pleasure and deep content to generations of men and women living on our island soil will never be able to give that pleasure and content again. For all our myriad wonders and achievements of scientific discovery and invention, ours is an age more conspicuous for destruction than creation. The soul of things—built up by centuries of repeated usage, hallowed by hereditary and instinctive feeling—is dying. The deep thrill of recognition for the sight, scent and sound of things that our fathers loved is no longer part of the human birthright; we seem fast set on a slippery slope that leads through ceaseless change for its own sake to lassitude, to decay of the spirit, to ultimate anarchy and barbarism. That is the way all civilisations die. The moment that the ordinary everyday phenomena of life cease to have any other significance than their purely utilitarian purpose, the man who so perceives them has

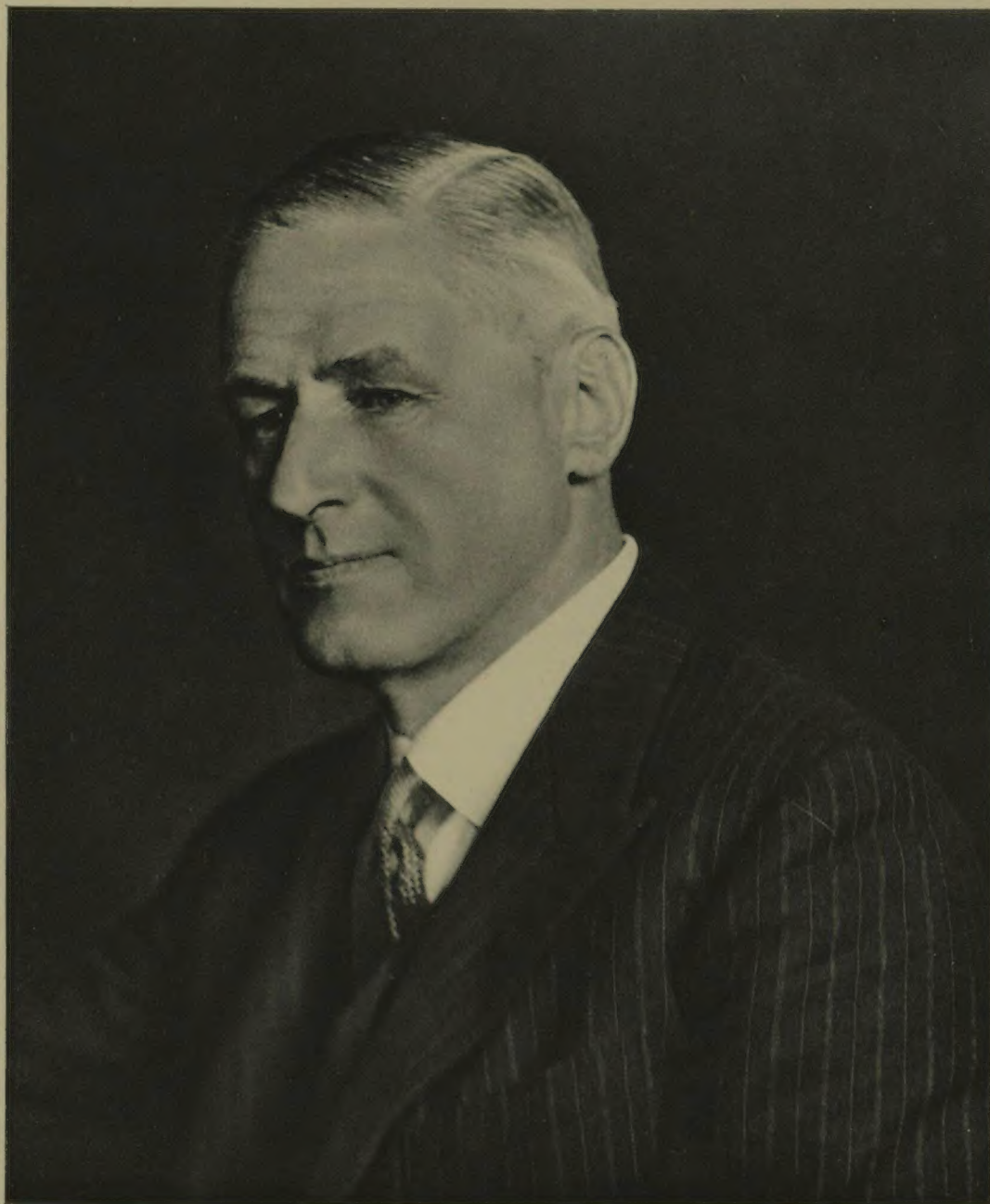
passed the zenith of life. So it is with human civilisations. They rise with the capacity of their citizens for taking joy and finding significance and understanding in the daily framework of their lives, for enriching that framework by accumulated, loving and joyous labour, for giving it reverence and protective care. They die when their citizens cease to find joy in and care for such familiar essentials of living. The old customs and festivals cease to be honoured, and along the horizon of the fading past

by the common values based on the soldierly virtues—courage, self-sacrifice, and obedience—found it could no longer attach any significance to these qualities. The cement of companionship ceased to bind the Army together; it became a mere uneasy conglomeration of individuals, battling in pursuit of their own separate interests and struggling to be gone from it.

Yet such musings may be those of a mere pessimist, happily doomed to be falsified by the future. It may well be that, in the interstices of our busy modern life of change and new invention, all kinds of binding habits and common racial associations are growing up that will cause unborn generations to live together in unity and find joy in the social framework of their existence. The fierce clang of changing gears at night, the roar of the internal combustion engine, the loud nasal inaudibilities of the platform loud-speaker announcing in tinned cockaigne the destination of successive trains, may become to our children's children sounds that inspire and comfort as much as ever the sweet tunefulness of Bow Bells did their London forbears. Indeed, they may already do so to our own children.

Right or wrong, optimist or pessimist, let me recount a few of my treasures; they were those of millions of English men and women before me. The sound of horsehoofs on the road in the early morning; the smell of autumnal fires and the haze that hangs just now like a halo round faded sunflowers and dahlias and thatched barns; the sight of hounds and pink coats against the russet hedges; a tea-table of gleaming silver and the curtains drawn against the damp night; an old brown folio beside an open fire, with the soft flicker of lamp or candle-light on ancient furniture; or the slow, measured march of time noted in the peaceful serenity of a grandfather clock.

Now stir the fire, and close the shutters fast,
Let fall the curtains, wheel the sofa round,
And while the bubbling and loud hissing urn
Throws up a steamy column,
and the cups
That cheer but not inebriate,
wait on each,
So let us welcome peaceful evening in.



AN ANTI-TERRORIST EXPERT FOR PALESTINE: SIR CHARLES TEGART, WHO SAW 30 YEARS' SERVICE WITH THE POLICE IN BENGAL, AND IS TO ACT AS ADVISER TO THE PALESTINE ADMINISTRATION.

When Mr. Ormsby-Gore made his declaration announcing vigorous measures in Palestine on October 21, he also mentioned that Sir Charles Tegart, who had great experience of dealing with terrorism in Bengal, had been appointed Adviser to the Administration. Sir Charles, who is fifty-six, spent 30 years in the Indian Police Service in Bengal. He persevered in the work of combating terrorism, in spite of the repeated and daring attempts of Bengal revolutionaries on his life. He was remarkable for his knowledge of the terrorists and their ways and the skill with which he devised measures to frustrate their plans and bring them to justice.

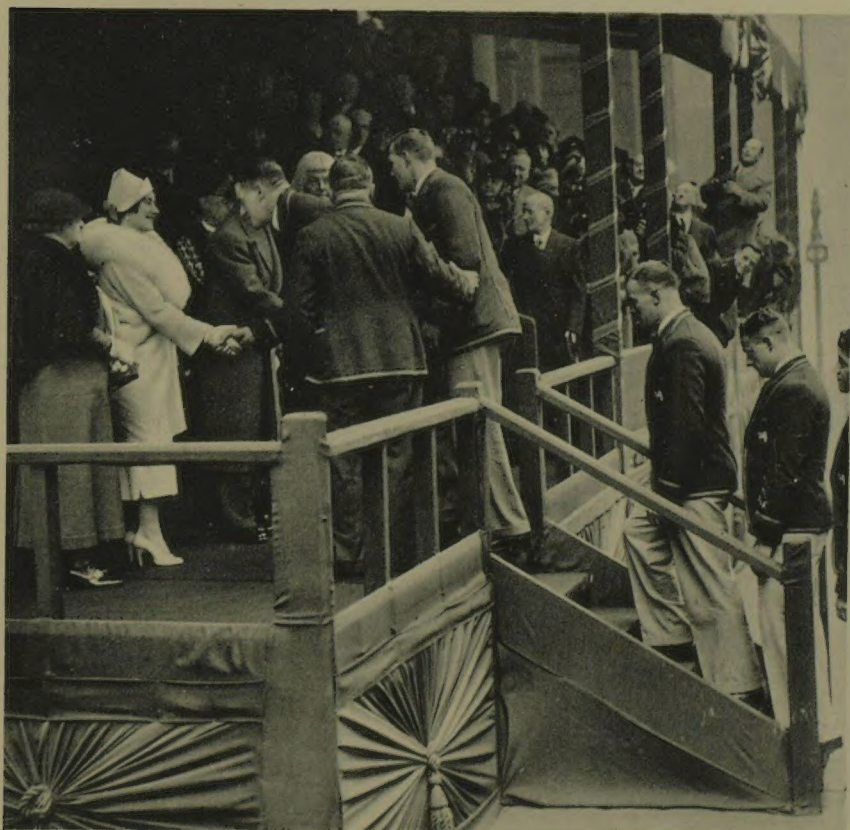
the old lights go out. When men turn their backs on their institutions and cease to hold them in account, the communions of which they are social and political members are destined shortly for the dark. The unity has gone out of them: men and women become mere economic units, each set on the fulfilment of his or her own selfish interests. There is nothing any more to keep the body politic together. Life becomes a scramble: the instruments of the orchestra no longer make harmony, but clash in discord. Some of us recall such a transformation occurring after the Armistice, when an Army previously bound together

The new men of the towns, with their chromium-plated flats and chairs and cupboards of steel, their central heating and clanging lifts and buttoned porters, know and care nothing for these old friends and comforters of civilised men. Nor is it reasonable to expect that they should respect our love for them. We must needs steel ourselves against their passing. An old home full of hallowed associations and treasured belongings is up for sale: the auctioneer Progress awaits to give them a quick dismissal, and soon the dealers' men will come to carry them away. It is not unfitting to salute them before they go.

BRADFORD, HALIFAX, AND LEEDS WELCOME THEIR MAJESTIES.

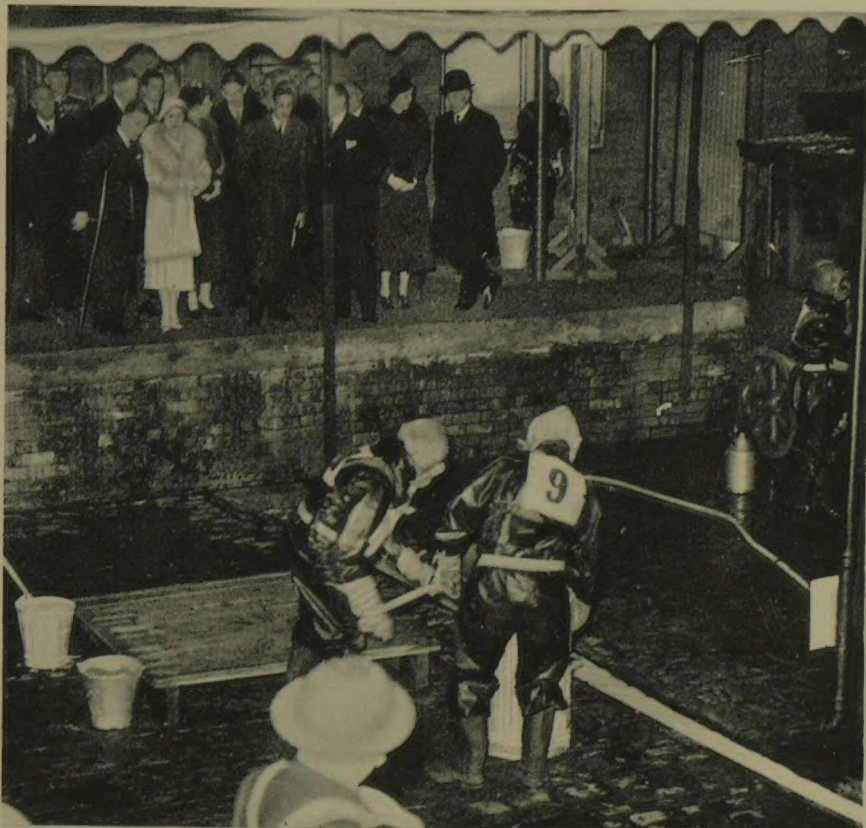


THEIR MAJESTIES' TOUR OF YORKSHIRE: THE ROYAL VISITORS GIVEN A HEARTY WELCOME BY CHILDREN ASSEMBLED IN THE LISTER PARK, BRADFORD.



AN UNEXPECTED MEETING ON THE ROYAL TOUR: MEMBERS OF THE AUSTRALIAN FOOTBALL TEAM PRESENTED TO THEIR MAJESTIES AT HALIFAX.

The first day of their Majesties' tour of Yorkshire—when they visited Hull and York—was illustrated in our last issue. Here we show the royal visits to Bradford, Halifax, and Leeds on October 20. Their Majesties, attended by Sir Samuel Hoare, the Home Secretary, drove from Harewood House to Lister Park, Bradford, where the Lord Lieutenant of the West Riding (the Earl of Harewood) presented the Lord Mayor. After driving round the Park, where a number of schoolchildren were assembled, their Majesties stopped at the Town Hall. They then left Bradford for the fifteenth-century Shibden Hall, Halifax, where they had



ROYAL INTEREST IN ANTI-AIR-RAID PRECAUTIONS IN YORKSHIRE: THEIR MAJESTIES WATCHING A DECONTAMINATION DEMONSTRATION AT THE TRAINING CENTRE AT LEEDS.

lunch. An unexpected incident at Halifax was the presentation of the Australian football team, who had taken up a stand near the dais. On their way from Halifax to Leeds their Majesties made a short call at Batley, in the heart of the heavy woollen district. Before going to the City Hall at Leeds the King and Queen visited the Air-Raid Precautions centre. Here they watched demonstrations of the processes of gas-decontamination, saw the "Home Office Gas Van," and inspected the training quarters. Afterwards they took tea at the City Hall and then appeared on the floodlit balcony in response to the acclamations of a huge crowd.

CONSTABLE—PAINTER AND FAMILY-MAN.

"MEMOIRS OF THE LIFE OF JOHN CONSTABLE, R.A.": By C. R. LESLIE, R.A.*

By SIR JOHN SQUIRE.

JOHN CONSTABLE—and it is a matter of opinion as to whether he was or was not the greatest landscape painter in the world, and, for myself, I think so—died a hundred years ago. Shortly after his death a Life of him, by C. R. Leslie, R.A., was published; eight years after his death a "definitive and amplified life." Leslie was an American painter who settled here—like Benjamin

was not a very good speller) the power of writing, if they care to use it.

Gainsborough and Reynolds were Constable's immediate predecessors; one wrote like a seraph, and the other like a contemporary of Cicero and Horace. The reader of this book who loves the landscapes of the man who loved every stick, stone and stile, oak-tree, farmhouse, stream, weir and water-mill in the English countryside will delight as much in Constable's remarks as in his pictures. It was not for nothing that he was the contemporary of Cobbett. Had Cobbett painted he would have painted like Constable (or, perhaps, a little more coarsely, like Morland), and had Constable written books they would have been like the "Rural Rides," except that he would have understood better than Cobbett the beauty of waste-land which did not reward the plough. They were both parts (like Wordsworth, though he was more austere and modern) of the return to the old England which died with the Civil War, and was then smothered with Whigs and wigs. Precisely parallel to what happened in poetry was what happened in painting. The late Italians were taken as models; there were large subject-pictures, composed after the manner of the Romans and Venetians, and large landscape-pictures, extremely dark, in the tradition of Salvator Rosa.

"But where's your brown tree?" asked Sir George Beaumont, otherwise a very kind patron of Constable, as of Wordsworth, and a skilful water-colourist; to which Constable replied that he wasn't going to have any brown trees.

He hadn't such a hard life as Cotman (who anticipated Courbet, just as Constable was the father of all the Barbizon school); he came of a long line of yeomen, his father (a prosperous Suffolk mill-owner) gave him a little money, and his wife, who was upper middle-class, Admiralty and Archdeacons, had some of her own. But he seldom had a good Press; the French spotted him earlier than the English; and he died without knowing that, a century after his death, I and scores of others would be celebrating him in this way. At fifty he was writing letters like this, when

And then, in the very next paragraph, he flies off into the Constable we know—

"This house is to my wife's heart's content; it is situated on an eminence at the back of the spot in which you saw us, and our little drawing-room commands a view unsurpassed in Europe, from Westminster Abbey to Gravesend. The dome of St. Paul's in the air seems to realise Michael Angelo's words on seeing the Pantheon: 'I will build such a thing in the sky.' We see the woods and lofty grounds of the East Saxons to the north-east. I read Turner's *History* continually for two reasons: first, I think thereby of you, and secondly its information is endless, and of the best kind. I have Burnet's book on colour for you, from Carpenter's; where shall I send it, or shall I meet you at Sarum during your durance and make a few autumnal sketches on spots endeared to us both."

A little later he writes of a picture sale—
"... a landscape by Wilson, five hundred pounds; query, had he fifty for this truly magnificent and affecting picture." The same thing applied to himself; there are men teaching to-day who would be better employed painting, but the patrons are not forthcoming. Now as then, the patrons appear to prefer the safe and established or the flashy and fashionable.



"JOHN CONSTABLE"—BY HIS SECOND SON, CHARLES: A PORTRAIT SUGGESTING THE FAMOUS ARTIST'S SLUGGISHNESS OF BODILY HABIT, WHICH MAY HAVE BEEN ASSOCIATED WITH THE FACT THAT HE WAS NEVER ROBUST: HE NEVER WALKED—HE ONLY WANDERED.

Charles Golding Constable, the second son of John Constable, entered the Merchant Navy. While he was preparing for his first voyage, his father wrote: "I have done all for the best, and I regret all that I have done, when I consider that it was to bereave me of this delightfully clever boy, who would have shone in my own profession."

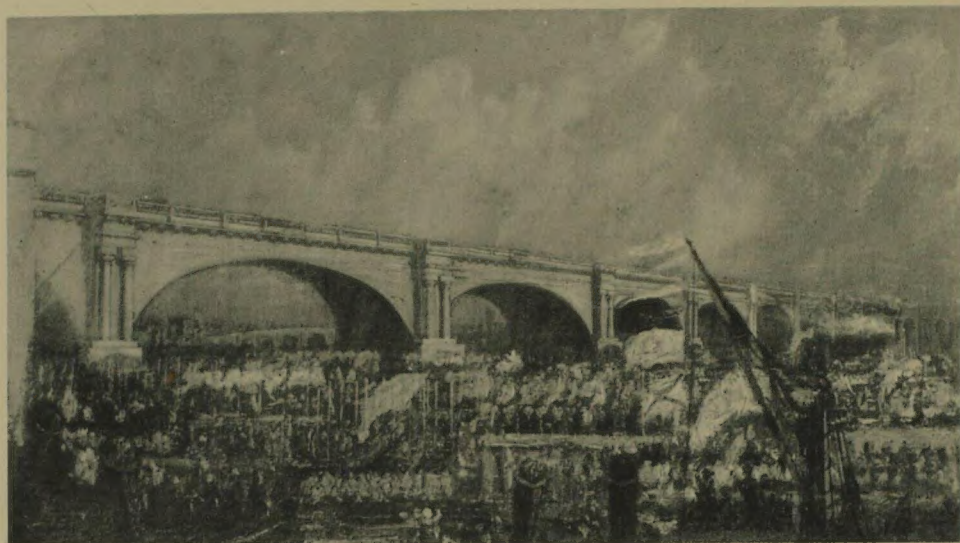
Collection of Willoughby S. Smith, Esq.

West, Whistler, Abbey, and Sargent, in their various degrees. He may not have been a very good painter. But he was an excellent writer, and a very affectionate admirer.

So good a book did he write about so great a painter and so charming and humorous a man, that this new Life, based on Leslie, is described by the new biographer as being merely a new edition of Leslie. Mr. Shirley's modesty goes too far. He has incorporated Leslie, but he has supplemented him so much—both with new facts and with a knowledge of Constable's later influence, which Leslie, in the nature of things, could not have—that he would have been fully entitled to borrow from Leslie and produce the book as a new standard—and not likely to be superseded—book by himself. In addition to which, if I may put it thus, he produces no fewer than twelve plates in colour and 217 in monochrome.

In this most noble book there is the life of one of the most English, and therefore rustic, of painters, and one of the most independent, plucky and amusing of geniuses. The remark is often made that great painters may be quite stupid when away from their easels. I don't believe this, either of great painters or of great musicians—or even, for that matter, of great soldiers, concerning which reference may be made to Alexander, Julius Caesar, Marlborough and the Duke of Wellington. These great men always have the power of speech, and (though Constable

he moved to Hampstead, where he painted so superbly—"All this account of myself is a little prelude to an entreaty on my part on you to help. Can you let me have roof on any account. If as a loan I will give you security and pay full interest, or any way that you please. It is to pay my workmen's bills; of painting and repairs of various sorts to the house. I throw myself, my dear Fisher, on you, in this case. The weight of debts to me is next the weight of guilt. . . . Help to establish me in this Home? It is indeed everything we could wish."



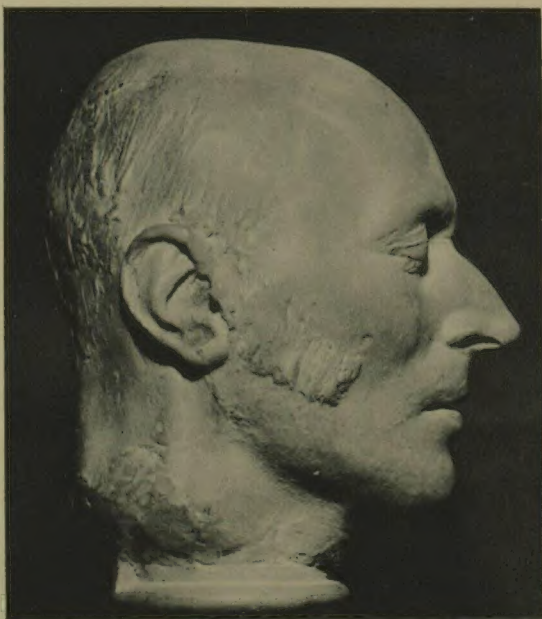
OF PARTICULAR INTEREST IN THE YEAR IN WHICH THE CONSTRUCTION OF THE NEW BRIDGE BEGINS: "OPENING OF WATERLOO BRIDGE," BY JOHN CONSTABLE.—COLLECTION OF LORD CAMROSE. The announcement that work on the construction of the new Waterloo Bridge will be begun shortly lends additional interest to this picture of the opening of the old bridge by the Prince Regent in 1817.

However, Constable seldom complained. He knew how sound he was and took his pleasure in a little praise. In 1830 he writes—

"I have made a great impression on my large canvas. Beechey was here yesterday and said: 'Why, damn it, Constable, what a damned fine picture you are making; but you look damned ill, and you have got a damned bad cold!'; so that you have evidence on Oath of my being about a fine picture, and that I am looking well."

In death he was as in life. "On Thursday, the 30th March," says Leslie, "I met him at a general assembly of the Academy, and as the night, though very cold, was fine, he walked a great part of the way home with me. The most trifling occurrences of that evening remain on my memory. As we proceeded along Oxford Street, he heard a child cry on the opposite side of the way; the griefs of childhood never failed to arrest his attention, and he crossed over to a little beggar girl who had hurt her knee; he gave her a shilling and some kind words, which, by stopping her tears, showed that the hurt was not serious, and we continued our walk . . . we parted at the west end of Oxford Street, laughing. . . . I never saw him again alive."

Leslie says that "the funeral service was read by one of those friends, the Rev. T. J. Judkin, whose tears fell fast on the book as he stood by the tomb." The man was so lovable, so good a Christian, so passionately in tune with all the most beautiful things in England, and such a Lamb-like wag, that I think many readers of Mr. Shirley's enchanting book will, on finishing it, feel a little like Mr. Judkin.



DEATH MASK OF JOHN CONSTABLE (1776-1837), BY E. DAVIS.—FROM THE COLLECTION OF H. G. CONSTABLE. Reproductions from "Memoirs of the Life of John Constable, R.A.," by Courtesy of the Author and Publishers.



* "Memoirs of the Life of John Constable, R.A." By C. R. Leslie, R.A. Revised and Edited by the Hon. Andrew Shirley. (Medici Society; 35s.)

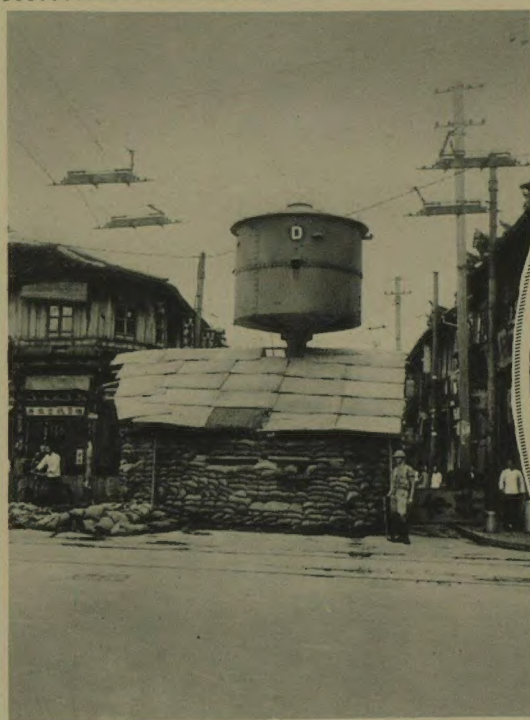
WAR IN CHINA: FOOCHOW BLOCKADE; AND SETTLEMENT PRECAUTIONS IN SHANGHAI.



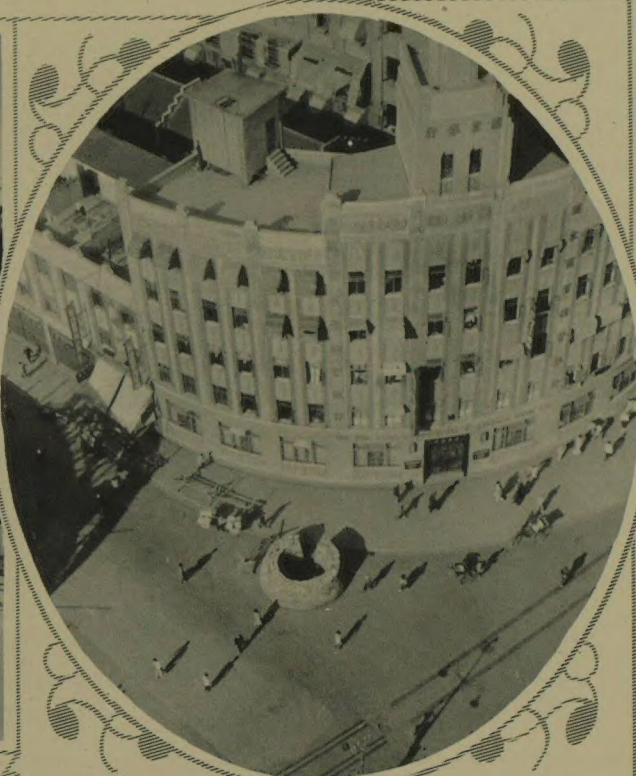
BLOCKADING THE MIN RIVER BELOW FOOCHOW, IN THE PROVINCE OF FUKIEN: LARGE TRADING-VESSELS BEING SUNK AT THEIR MOORINGS ACROSS THE RIVER-BED AS A PRECAUTION AGAINST JAPANESE ATTACK.



A FAILURE REMEDIED BY LAYING A SMALL MINEFIELD: ONE OF THE JUNKS, PREVIOUSLY FILLED WITH ROCK AND STONE AND INTENDED TO CONSOLIDATE THE BLOCKADE AT FOOCHOW, DRIFTING DOWN STREAM AFTER CAPSIZING.



WITH A ROOF OF MATTING AND A SENTRY POSTED OUTSIDE: A BLOCK-HOUSE MANNED BY BRITISH TROOPS IN THE INTERNATIONAL SETTLEMENT, SHANGHAI.



PROVIDING NO COVER FROM AIR ATTACK EXCEPT FROM FLYING SPLINTERS: A CIRCULAR SANDBAG "REDOUBT" IN EDWARD VII. AVENUE IN THE INTERNATIONAL SETTLEMENT, SHANGHAI.



NOW A HAVEN FOR HOMELESS REFUGEES AFTER HAVING BEEN WRECKED BY AN AERIAL BOMB: THE MAIN ENTRANCE TO THE PALACE HOTEL, SHANGHAI.



PROTECTED AGAINST SHELLING AND AIR-ATTACK: THE TOURIST OFFICE OF LLOYD TRIESTINO ON THE BUND AT SHANGHAI CARRYING ON ITS BUSINESS AS USUAL BEHIND A GRIM-LOOKING SANDBAG FAÇADE.



MANNED BY BRITISH POLICE: A "REDOUBT" FORMED OF SANDBAGS SITUATED ON THE SHANGHAI BUND AND TYPICAL OF THESE PROTECTIVE POSTS, WHICH ARE NOW SCATTERED THROUGHOUT THE INTERNATIONAL SETTLEMENT.

The recent lull in the fighting at Shanghai itself was broken on October 24 when Japanese aeroplanes attacked the rear positions of Chinese troops in territory beyond the western area of the International Settlement. A Japanese scouting 'plane swooped down and machine-gunned a group of Europeans who were riding along Keswick Road. This runs parallel to the boundary, which is guarded by a series of British posts. The party took refuge in one of these posts which was near by and the aeroplane came down to within thirty feet of the ground, still firing. The post was manned by a detachment of the Royal Ulster Rifles and

Rifleman Patrick McCowan, who was sheltering in the entrance, received five or six bullet wounds in the chest and stomach and died shortly afterwards. He is the first British soldier to lose his life in the Sino-Japanese struggle. The corporal in charge ordered a Lewis gun to be fired at the 'plane, which was hit and made off. Orders have now been given to British troops to fire in self-defence against aircraft whenever necessary. For this purpose, the ordinary Lewis gun on an A.A. mount, with special sights, will be used. Our photographs illustrate typical outposts in Shanghai, and other aspects of the war that is not officially a war.

THE AIR SIDE OF THE WAR IN CHINA: JAPANESE RAIDS AND

CHINESE DEFENCES—BOMB HAVOC, CRASHES, AND PRISONERS.



STAGES IN THE START OF A JAPANESE AIR RAID AT SHANGHAI: TWO AIEMEN SEATED BY THEIR MACHINE AWAITING ORDERS.



FINAL INSTRUCTIONS TO JAPANESE BOMBERS BEFORE THEIR DEPARTURE FOR THE RAID: AN OFFICER ADDRESSING PARADED AIEMEN.



RATHER LIKE A "RUGGER SCRUM": JAPANESE RAIDING AIEMEN STUDYING MAPS A FEW MINUTES BEFORE THE TAKE-OFF.



JAPANESE RAIDERS TAKING-OFF FROM AN AERODROME (A CONVERTED GOLF-COURSE) IN THE YANGTZEPOO DISTRICT OF SHANGHAI.



A JAPANESE AIR UNIT COMMANDER AT SHANGHAI, WITH MILITARY AND NAVAL GUESTS, WAVING GOOD-BYE TO DEPARTING BOMBERS.



SHOWING SOME BUILDINGS OF SHANGHAI UNIVERSITY (IN BACKGROUND): A JAPANESE BOMBER CIRCLING OVER THE AERODROME ON STARTING FOR A RAID.



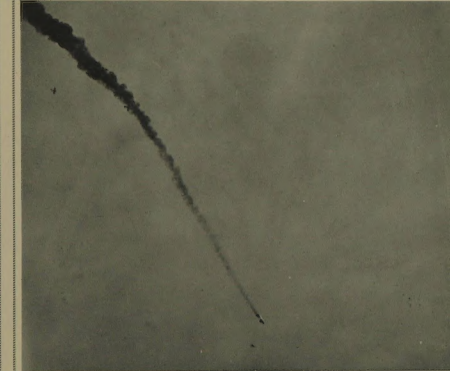
ONE ELEMENT OF THE CHINESE DEFENCES AGAINST THE JAPANESE AIR RAIDS: A SHELL FROM AN ANTI-AIRCRAFT GUN BURSTING IN THE AIR BELOW A JAPANESE BOMBING AEROPLANE.



EFFECTS OF JAPANESE AIR RAIDS AT HANKOW: TWO HUGE CRATERS CAUSED BY BOMB EXPLOSIONS, AND A CROWD OF PEOPLE HURRYING TO SHELTER AS A FRESH ATTACK THREATENS.



DESTRUCTION CAUSED AT HANKOW BY THE EXPLOSION OF A JAPANESE BOMB AT AN ELECTRICITY PLANT: A WATER-FILLED CRATER AND PILES OF DEBRIS AND FALLEN MASONRY AT A ROADSIDE.



A JAPANESE BOMBER CRASHING IN FLAMES AT NANKING: THE STRUCK MACHINE LEAVING IN ITS WAKE A LONG TRAIL OF SMOKE, ON THE LEFT OF WHICH CAN BE SEEN TWO OTHER AEROPLANES.

AIR attacks, by bomb or machine-gun, have been an increasingly prominent feature of the war in China. Here we illustrate a number of typical scenes and incidents on both sides, some of which indicate that, although the Japanese air raids have caused much destruction and loss of life, the Chinese defence has not been ineffective and the raiders have by no means been exempt from punishment. The first six photographs, along the top row, show successive stages at the outset of a

(Continued below.)



CAMOUFLAGE EMPLOYED BY THE CHINESE ANTI-AIRCRAFT DEFENCE FORCES AT NANKING: A GROUP OF CHINESE SOLDIERS COVERING THE TOP OF A HEIGHT-FINDER WITH FOLIAGE.



ONE OF THE JAPANESE BOMBERS BROUGHT DOWN: CHINESE SOLDIERS AMID THE WRECKAGE OF AN AEROPLANE THAT CRASHED INTO A POND AT HSIKUAN, THE PORT OF NANKING, DURING A RAID.

Japanese raid, at Shanghai, from the final instructions given to the men by their commanding officer to the actual start of the machines. Part of the International Settlement at Shanghai is very close to the area of hostilities, and has suffered considerably from bombs that have fallen wide of their mark as well as from attacks made in error. Reference is made elsewhere in this number to the recent incident,



FURTHER EVIDENCE THAT JAPANESE BOMBERS HAVE NOT BEEN IMMUNE FROM DISASTER: WRECKAGE OF ENEMY AIRCRAFT COLLECTED AT THE CHUNGCHENG STATION, NANKING, HAVING BEEN BROUGHT BY TRAIN FROM HANGCHOW.

on October 24, when a Japanese aeroplane, mistaking foreign riders for Chinese cavalry, machine-gunned British military posts where they had taken refuge, and killed a British soldier. The Japanese authorities apologized. On October 12 a Japanese aeroplane machine-gunned in error British Embassy cars 13 miles from Shanghai, while they were travelling thither from Nanking. Bullets pierced one of

(Continued on right.)

the cars, but fortunately no one was injured. The car roofs had been painted with British flags and due notice of the journey had been given. The British Ambassador at Tokyo was instructed to take up the matter with the Japanese Government. On October 22 a Japanese incendiary bomb fell in the American defence sector of the International Settlement at Shanghai, injuring four Sikhs and some twenty Chinese. Japanese aircraft have attacked the railway connecting Canton with Hong Kong.



JAPANESE AIEMEN AS PRISONERS OF WAR IN THE HANDS OF CHINESE TROOPS: A NUMBER OF PILOTS, WHOSE MACHINES HAD BEEN SHOT DOWN BY PURSUIT AEROPLANES OR ANTI-AIRCRAFT GUNS, COMING OUT FOR EXERCISE.

PALESTINIAN DISORDER CALLING FOR ACTION: THE RENEWED 'OUTRAGES.'



THE RENEWED OUTBREAK OF TERRORISM IN PALESTINE: A POLICEMAN MARSHALLING ARAB SUSPECTS WITH THEIR HANDS ABOVE THEIR HEADS (LEFT; ABOVE); AND A JEWISH BUS PROTECTED BY A GRILLE AGAINST MISSILES (RIGHT; ABOVE).



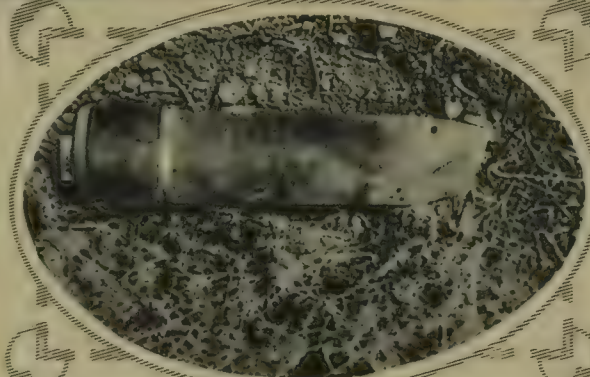
THE FUNERAL OF ONE OF THE ENGLISHMEN KILLED IN THE AMBUSH AT SOLOMON'S POOLS: THE YOUTHFUL CONSTABLE MALIA BURIED AT JERUSALEM.



THE FUNERAL OF CONSTABLE HARRISON, OF LINCOLN (WHO WAS ONLY NINETEEN), KILLED IN THE SOLOMON'S POOLS AMBUSH, WITH CONSTABLE MALIA.



THE GRAND MUFTI QUITS PALESTINE: THE ARAB LEADER, IN BEDOUIN DRESS AND WEARING DARK GLASSES, LEAVING FRENCH POLICE HEADQUARTERS AT BEIRUT.



A HOME-MADE BOMB, SUCH AS WAS USED AT RAS-EL-AIN—CONSISTING OF PIPING FILLED WITH A MIXTURE OF POTASSIUM CHLORATE AND NITRE.



THE RAS-EL-AIN OUTRAGE, WHEN THREE ARAB TERRORISTS WERE, HOWEVER, SHOT BY TRAIN-GUARDS: THE ENGINE DERAILED BY BOMBS.



THE OUTRAGE AT LYDDA AIRPORT: BUILDINGS WHICH WERE SET ON FIRE, CAUSING THE DESTRUCTION OF WIRELESS SETS AND EQUIPMENT WORTH ABOUT £10,000—THE MEN DEALING WITH THE FIRE BEING SNIPED.



AFTER THE OUTRAGE AT LYDDA AERODROME: MEN OF THE BLACK WATCH, WHO WERE RESPONSIBLE FOR FORMING A CORDON ROUND THE AIRPORT AND ARRESTING ALL SUSPECTS, ENGAGED IN SEARCHING ARABS.

We illustrate here the effects of the worst outrages that have occurred since the fresh outbreak of terrorism in Palestine. A force of seven car-loads of British police was ambushed by armed Arabs near Solomon's Pools on the night of October 14-15, while on its way to Hebron. Constables Harrison and Malia were killed. The cars were stopped by a barricade of stones across the road, and as they halted in the moonlight, Arabs opened fire on them from the rocks. Constable Harrison was only nineteen. He came from Lincoln. Constable Malia had been a member of the Oxford City Police from 1934 until the beginning of

September, when he resigned in order to join the British Constabulary in Palestine. He was twenty-two. Another outrage which occurred about the same time was the derailment of a train at Ras-el-Ain (Haifa-Lydda line), caused by the removal of a rail and the explosion of a mine. The engine and tender were overturned, but the coaches remained on the rails. The engine-driver and fireman were slightly injured. Early on October 16 three temporary buildings at the Lydda airport were set on fire. A portrait of Sir Charles Tegart, the Indian anti-terrorist expert who is going to Palestine, is on our "Note-book" page.

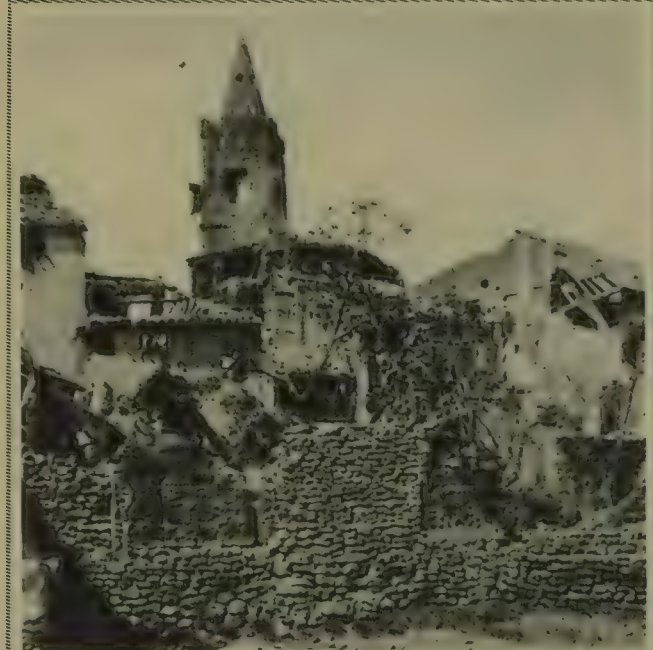
A TOWN TAKEN FOR THE SPANISH GOVERNMENT:

THE NATIONALIST "CHURCH-CITADEL"
AT BELCHITE; AND MOORISH DEAD.

Recent months have witnessed continuous Spanish Government attacks on the Aragon front, principally with the object of diverting Nationalist troops from the north. Formerly, Aragon was a distinctly "quiet" sector. The Eastern (Catalan) Army has now been reorganised, under pressure from the Valencia Government, General Pozas being responsible for turning it into an efficient force capable of the offensive. The attacks opened with a Government advance towards Saragossa from the south. Heavy fighting resulted in the capture of Belchite, about twenty-five miles away from Saragossa. At the end, only a desperate group of Nationalists held out in the church tower. When the Government forces entered the town, after five days' heavy fighting and bombardment, the place was a shambles, and over 1000 dead, it is stated, were found in the streets. Subsequent attacks gave the Government large sections of the road between Saragossa and Huesca.



IN BELCHITE, WHICH WAS CAPTURED BY GOVERNMENT FORCES, AFTER FIVE DAYS' HEAVY FIGHTING, DURING THEIR OFFENSIVE IN ARAGON: A VIEW OF THE BADLY HAMMERED TOWN.



THE CHURCH AND BELFRY, WHERE A DESPERATE GROUP OF NATIONALISTS MADE THEIR LAST STAND AT BELCHITE.



THE WRETCHED FLIGHT OF THE CIVILIAN INHABITANTS OF BELCHITE: AN OLD WOMAN IN FRONT OF HER RUINED HOME.

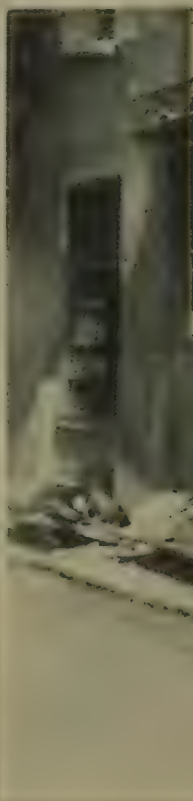


THE CAPTORS OF BELCHITE: GOVERNMENT TROOPS CLEARING THE NARROW STREETS; WITH STRETCHER-BEARERS SEEN AT THE BACK.



Right: IN BELCHITE CHURCH, WHERE THE NATIONALISTS MADE THEIR LAST STAND AMID SMASHED IMAGES AND CHURCH FURNITURE.

Below: CARNAGE IN BELCHITE, WHERE A THOUSAND NATIONALIST DEAD WERE REPORTED TO HAVE BEEN FOUND: THE BODIES OF MOORS OUTSIDE THE HOSPITAL.



AFTER IT HAD SERVED AS THE NATIONALIST "CITADEL" IN BELCHITE: THE INTERIOR OF THE RUINED CHURCH.

NEWLY REVEALED ETRUSCAN STATUARY—LIFE-SIZE, HEROIC, AND COLOSSAL.

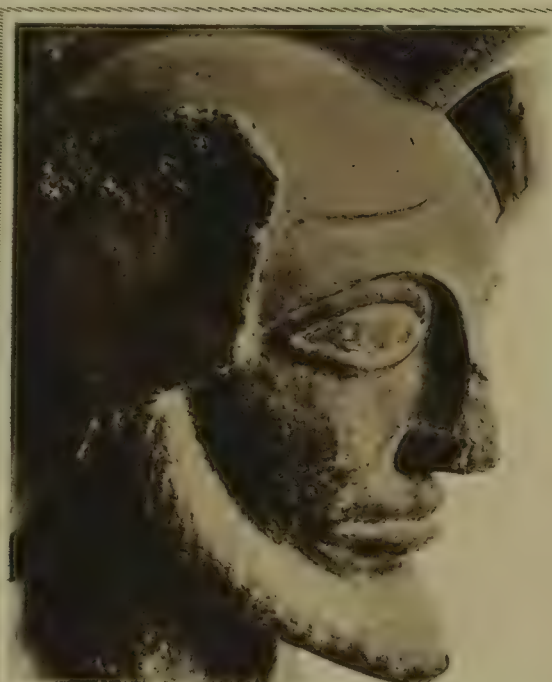
PHOTOGRAPHS BY COURTESY OF THE METROPOLITAN MUSEUM OF ART, NEW YORK. (COPYRIGHT RESERVED.)



1. ON A HEROIC SCALE: A PROFILE VIEW OF THE HEAD (SHOWN FULL FACE ON THE OPPOSITE PAGE) OF THE STATUE ILLUSTRATED IN FIG. 7 AND IN OUR LAST ISSUE.



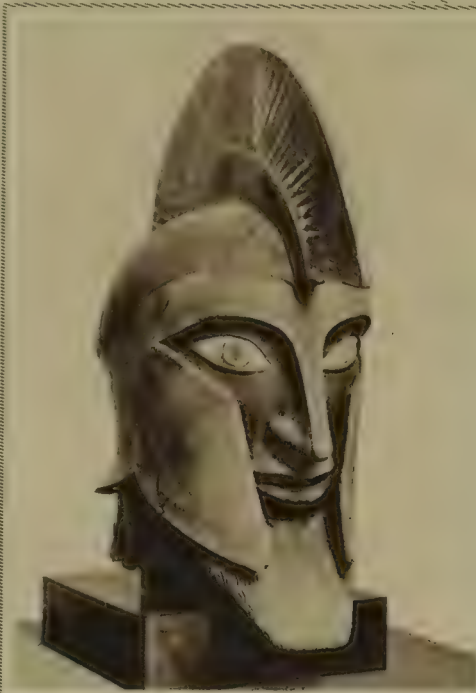
2. ON A COLOSSAL SCALE: THE DETACHED HEAD FROM AN ETRUSCAN TERRACOTTA STATUE WHICH WAS PROBABLY 23 FT. HIGH IF STANDING, OR 17½ FT. IF A SEATED FIGURE.



3. ON A LIFE-SIZE SCALE: A CLOSE-UP VIEW, IN RIGHT PROFILE, OF THE HEAD OF THE ETRUSCAN STATUE OF A WARRIOR SHOWN IN ITS ENTIRETY IN FIG. 4 ON THIS PAGE.



4. TALL AND SLIM IN CONTRAST TO THE STOCKY WARRIOR IN FIG. 7, AND RECALLING ITALIAN BRONZE STATUETTES: A LIFE-SIZE ETRUSCAN POLYCHROME TERRACOTTA STATUE.



5. THE SAME COLOSSAL HEAD AS THAT ILLUSTRATED ABOVE IN FIG. 2: A THREE-QUARTER FRONT VIEW, SHOWING THE BEARD AND THE CREST OF THE HELMET.



6. THE HEAD, ILLUSTRATED IN PROFILE IN FIG. 3, OF THE LIFE-SIZE WARRIOR (FIG. 4): A FULL-FACE VIEW, SHOWING THE UPTURNED CHEEK-PIECES OF THE ATTIC HELMET.

AS promised in our last number, when illustrating the statue shown here in Fig. 7, we now give further photographs of the magnificent group of Etruscan polychrome terracotta sculptures now in the Metropolitan Museum of Art, New York, which recently made the first public announcement of their discovery and acquisition. This wonderful statuary comprises examples on a life-size, heroic, and colossal scale respectively. The life-size statue (Figs. 3, 4, and 6) is assigned to the early fifth century B.C. "The elongated proportions, the thin limbs, and perpendicular trunk [we read] contrast strikingly with the stocky, rounded form of the other figure (No. 7). They recall rather the bronze statuettes of Italic warriors." The superb war-god of heroic size (Figs. 1 and 7 and the opposite page) stands 8 ft. high, and is the most impressive of all. It is considered the finest known example of Etruscan art. The colossal head (Figs. 2 and 5) probably formed part of a huge statue over twice the "heroic" scale. "The

[Continued opposite.



7. CONSIDERED THE FINEST EXAMPLE OF ETRUSCAN ART: A POLYCHROME TERRACOTTA WAR-GOD (8 FT. HIGH) IN A CORINTHIAN HELMET (SEE FIG. 1 AND OPPOSITE PAGE).

THE ETRUSCAN MARS: ANTIQUITY'S FINEST PORTRAYAL OF A WAR-GOD.

PHOTOGRAPH BY COURTESY OF THE METROPOLITAN-MUSEUM OF ART, NEW-YORK. (COPYRIGHT RESERVED.)



"AN EYE LIKE MARS, TO THREATEN AND COMMAND": THE HEAD OF A SUPERB ETRUSCAN STATUE OF HEROIC SIZE SHOWN COMPLETE ON THE OPPOSITE PAGE (FIG. 7)—THE MOST IMPRESSIVE OF NEWLY ANNOUNCED DISCOVERIES.

Continued.

entire figure [it is stated] must have been about 23 ft. high if it was standing; about 17½ ft. if it was seated." The whole group is a revelation of Etruscan genius at its greatest period. The Museum's special publication on the subject, written by Gisela M. A. Richter (and quoted in our previous number), states regarding the statue shown in Fig. 7: "The shrine in which it stood was presumably dedicated to Mars . . . or possibly Zeus Areios. . . . In either case we have here a representation of a god of war—and undoubtedly the most

imposing conception of such a deity which has survived from antiquity." A profile view of the head is shown in Fig. 1, and a full-face view in the above photograph. "The eyeball [we read] is painted white to form a contrast with the black iris, which is bordered by an incised circle (drawn with a compass); iris and pupil are separated by a red ring bordered by incised circles. Crest of helmet, hair and beard are modelled in wavy ridges (the beard on both upper and lower sides)." The date of the statue is about 500 B.C.

SHIPS—THEIR ORIGIN AND DEVELOPMENT.

I.—THE LAWS THAT GOVERN A SHIP'S BEING.

By PROFESSOR G. I. TAYLOR, M.A., F.R.S., M.R.I., Yarrow Research Professor of the Royal Society.
(See Illustrations on the opposite page.)

As the new season of Christmas lectures at the Royal Institution is approaching, it is an appropriate time to publish those of Professor G. I. Taylor on Ships. As with the lectures of Professor W. L. Bragg and Sir William Bragg, similarly reproduced in our pages in previous years, Professor Taylor has recast his own lectures for us as a series of six articles, of which the following is the first, and they have been illustrated by diagrams drawn specially, under his supervision, by Mr. G. H. Davis. The subjects of the other five articles are mentioned in the footnote on the opposite page.

THE floating force which a fluid exerts on a body immersed in it depends only on the form of the outer surface of the body which is in contact with the fluid. This force would, in fact, be just capable of holding the body at rest if the body were of the same density as the fluid. This can be proved very simply by filling a light rubber balloon (air-ball) with water and putting it in a bath. It will be found that the balloon will rest in any position, neither floating nor sinking, provided that it is wholly immersed, because the balloon filled with water is almost exactly a body of the same density as water. If the balloon is hung on one arm of a pair of scales and no weights are hung on the other arm, the scales will tip up (as shown in Fig. 1 on the opposite page). If the balloon is put into water while still hanging on the scales, the scales will balance.

In the case of a ship which is only partially immersed, the floating force is capable of supporting the amount of water which would fill the space between the immersed surface of the ship and the flat plane where the surface of the sea would have been if the ship were not there.

This principle, discovered 2000 years ago by Archimedes, may be expressed by the statement that the upward floating force of the water is equal (but, of course, in the opposite direction) to the downward force which gravity would exert on the displaced water. Since the downward force of gravity acts on anything through its Centre of Gravity, the upward force of flotation must act through the centre of gravity of the displaced water. The centre of gravity of the displaced water is called the Centre of Buoyancy. A condition that any object shall float and remain at rest is evidently that the centre of gravity (C.G.) shall be in the same vertical line as the centre of buoyancy (C.B.).

Some time ago I devised the following simple experiment for illustrating one of the effects of varying the position of the Centre of Gravity in relation to the Centre of Buoyancy. Everyone who has stirred a cup of tea must know that the surface of a rotating fluid is concave. If you float a cork, or anything else which has a uniform density, on a rotating pail of water, the floating force must act through the centre of buoyancy in a direction which is at right angles to the concave surface of the water—i.e., it must be inclined inwards. The floating force is, in fact, just capable of holding the displaced water rotating round the axis in a circle whose radius is the distance of the centre of buoyancy from the axis of rotation. For equilibrium, the line between the C.G. and the C.B. is at right angles to the concave surface of the fluid, so that if the C.G. is above the C.B., as it must be if the body is of uniform density, the C.G. is moving round in a smaller circle than the C.B.

The floating force is therefore, by Archimedes' principle, capable of keeping the displaced water moving in a circle which is of greater radius than that traversed by the C.G. The inward force necessary to hold things moving in a circular path increases with distance from the centre of rotation. Hence there is a surplus inward pressure driving the floating body inwards towards the centre of rotation. On the other hand, if the float is weighted—e.g., a ping-pong ball weighted with lead or mercury—so that the C.G. is below the C.B., the same reasoning leads to the conclusion that the weighted float will be urged outwards. These conclusions were verified by the apparatus shown in the sketch (Fig. 2).

Archimedes' principle enables us to understand the stability of floating things, including ships. A symmetrical thing like a cube, for instance, will satisfy the condition that the C.G. is in the same vertical line as the C.B. position where it is symmetrical about the vertical—i.e., when it

is edge up, corner up, or side up—but if it is displaced slightly from this position—say, to the right—it will go on falling over in the same direction if the C.G. moves more to the right than the C.B., or it will return to the symmetrical position if the C.B. moves more to the right than the C.G. These considerations enable us to calculate whether anything which floats will float stably, or whether it will fall over. It can be shown, for instance, that a very light cube will float stably with any one of its faces up; but if you put such a cube into water with its diagonal vertical—i.e., corner up—it will fall over till one of its sides is horizontal. The same result is found when a heavy cube,

have the C.G. very low so that the C.G. moves towards the high side. The broad, shallow steamer shown (Fig. 5) is very stable for small angles of heel, owing to the large movement of the C.B., but when the decks are immersed the C.B. begins to move back towards the centre of the ship, and when heeled to a very large angle (Fig. 5 [3]) the C.B. moves to the left of the C.G. and the boat turns over, finally floating on her second stable position, bottom up. When the stability of a boat is derived from a low position of the C.G., as in Fig. 4, she will return to the upright position even if turned upside down.

Though great stability is desirable in a yacht in order to enable her to carry her sails, it is very undesirable in a steamer. Great stability necessarily means very quick recovery if the ship is pushed out of the perpendicular by a wave. A rapid recovery makes a ship very uncomfortable for her crew. If a model steamer is ballasted by lead weights which can be moved up and down, she will have a very quick roll when they are put as low as possible. If she is floated in a tank in which waves can be produced by moving a paddle hinged to the bottom (Fig. 3), she can be caused to roll through a very large angle, especially if the waves are made with the same period as the natural period of roll. On the other hand, if the ballast is raised till she is only just stable she will hardly roll at all, though, of course, she will rise up and down with the waves. When the ballast in the model steamer is raised a little too high for stability she will lie over slightly on either side of the perpendicular. On the other hand, if this is done with a very flat boat she will capsize as soon as she becomes slightly unstable in the upright position—as anyone who has tried to climb the mast of a light dinghy will know.

Anything which is submerged is pressed upwards by a floating force equal to the weight of the water displaced. If it contains air, and is flexible, or if it contains air imprisoned so that it has a free surface in contact with the water, the air will be compressed when the pressure of the surrounding water is raised, or expanded when the pressure is lowered. When the air expands, the volume of water displaced increases, so that the floating force increases.

A toy known as the Cartesian Diver (Fig. 6) acts on this principle. A tube which is closed at the top, but open at the bottom, is so weighted that when it is put into a jar of water, thus imprisoning some air, it will just float. The jar is constructed so that the pressure in it can be increased, either by pressing on a rubber top fitted over the jar, or by raising a funnel full of water which is connected by a rubber tube to the closed top of the jar. When the pressure is increased by raising the funnel, the inverted tube—or diver, as it is called—sinks, owing to the reduction of volume of water displaced. When the pressure in the water is reduced, the diver rises to the surface. It is impossible to adjust the pressure so that the diver will float in the middle of the jar. If one gets it temporarily balanced, and leaves the apparatus to itself, the diver will either rise or sink, with continually increasing speed. This apparatus illustrates an accident which sometimes happens to divers. If too much air is pumped into the diving-dress, it may swell so much that the diver begins to float. As soon as he leaves the bottom, the dress expands rapidly, as the diver passes into water which has less pressure. This causes him to rise more quickly still, and finally he shoots out of the surface of the sea.

The action of the Cartesian Diver in taking air down into the sea is used in diving-bells. The following simple experiment demonstrates the principle of the diving-bell (Fig. 7). A burning candle is floated on water. It may be necessary to ballast it by sticking a weight to the bottom of it. An inverted glass tumbler is then put over it and pressed down into the water. The candle will continue to burn underneath the water till the imprisoned air is used up, when it goes out. In the same way, the air in a diving-bell is quickly used up by the breathing of the diver, unless it is replaced. In modern diving-bells the air is being continually replaced by a pump, which pumps the air through a tube into the top of the bell. The used air then escapes from the bottom.



A HUMAN ACTIVITY THAT IS EVEN MORE DIRECTLY CONCERNED WITH THE LAWS OF BUOYANCY THAN SHIPBUILDING: A DIVER, WORKING AT A GREAT DEPTH, IN THE LATEST TYPE OF DIVING-DRESS, WITH THE SIEBE, GORMAN "INJECTOR" GEAR.

For the very deep diving now carried out, in which the men have gone to a depth of 300 feet or more, the "Injector" type is almost exclusively employed by the British Navy. It has the advantage of giving the diver a supply of air of remarkable freshness and a freedom from carbon dioxide. The diver carries on his back a metal container which takes the place of the ordinary back weight. This contains a canister of CO₂ absorbent injector. Air from the compressor (on the surface) is brought to the control panel and passes, via the electric heater, to the reducing valve, the heater preventing any chance of any moisture in the air freezing. The heaters and reducing valves are duplicated. The air, having passed the air filter, goes via the air pipe down to the diver. Inlet and return pipes connect the box on the diver's back to his helmet. The injector in the box draws the air laden with carbon dioxide through one pipe, then through the chemical (in the box), and then returns it purified to the helmet. By opening the by-pass valve, the injector and the chemical in the box can be short-circuited, the air passing direct to the helmet. The by-pass is opened when descending and closed when he reaches the bottom.

Drawn by our Special Artist, G. H. Davis; from material supplied by Messrs. Siebe, Gorman and Co.

nearly as heavy as water, is put into water. One of the faces will again be horizontal. On the other hand, if you float a cube whose density is about half that of water, it will always turn corner up. The same thing applies to balks of timber. If you see a floating log which has a square section, you will find that if it is a pine log, and therefore has a density about half that of water, it will float edge up, whereas if it is an oak or teak log, and is therefore nearly as heavy as water, it will float face up.

If a boat heels over owing to the pressure of the wind, or to some other cause, the righting force depends on the distance between the verticals through the C.B. and C.G. For great stability it is necessary to have great beam so that the C.B. moves far out towards the low side, or to

SHIPS: LAWS THAT GOVERN THEIR FLOATING, ROLLING, AND SAFETY.

DRAWN BY G. H. DAVIS FROM MATERIAL SUPPLIED BY PROFESSOR G. I. TAYLOR, F.R.S. (SEE ARTICLE ON OPPOSITE PAGE.)

I THE UPWARD THRUST OF WATER PRESSURE ON A BODY IMMERSED IN IT.



THE CENTRE OF GRAVITY IS A POINT IN A BODY THROUGH WHICH THE WHOLE FORCE OF GRAVITY IS ACTING. IF THIS RING IS SUSPENDED BY A STRING ATTACHED TO ITS TRUE CENTRE OF GRAVITY IT WILL REMAIN BALANCED IN ANY POSITION.

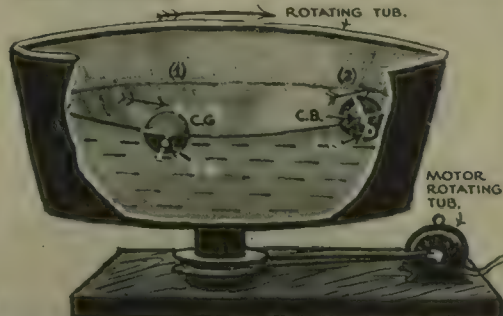


(1) IF THIS BALLOON FILLED WITH WATER IS SUSPENDED FROM SCALES, THE SCALES WILL BE TIPPED TO THEIR MAXIMUM DEGREE

(2) BUT IF THE WATER-FILLED BALLOON IS COMPLETELY IMMERSED IT WILL REST IN ANY POSITION, NEITHER FLOATING NOR SINKING. THIS DEMONSTRATES THAT THE TOTAL EFFECT OF THE WATER PRESSURE ACTING ON THE OUTSIDE OF THE BALLOON GIVES SUFFICIENT UPWARD FORCE TO COUNTERACT THE DOWNWARD PULL OF GRAVITY.

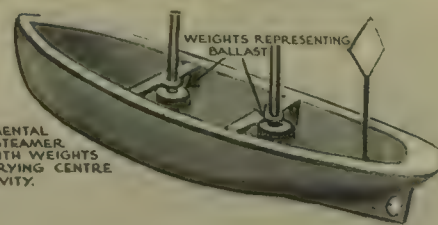
II A SIMPLE EXPERIMENT DEMONSTRATING THE EFFECT OF VARYING THE POSITION OF THE CENTRE OF GRAVITY IN RELATION TO THE CENTRE OF BUOYANCY.

(1) BALL WITH CENTRE OF GRAVITY IN THE MIDDLE DRIFTS
(2) WEIGHTED BALL WITH LOW CENTRE OF GRAVITY (INWARDS) DRIFTS OUTWARDS.



C.G. = CENTRE OF GRAVITY. C.B. = CENTRE OF BUOYANCY.

III THE STABILITY OF STEAMERS.



EXPERIMENTAL MODEL STEAMER HULL WITH WEIGHTS FOR VARYING CENTRE OF GRAVITY.

STEAMER WITH LOW CENTRE OF GRAVITY HAS GREAT STABILITY BUT WILL ROLL HEAVILY IN WAVES.



TANK EXPERIMENT NO. 1.

BALLAST.

STEAMER WITH CENTRE OF GRAVITY KEPT HIGH AS POSSIBLE.

THIS STILL ALLOWS THE SHIP TO KEEP UPRIGHT BUT MINIMISES THE ROLL.



TANK EXPERIMENT NO. 2.

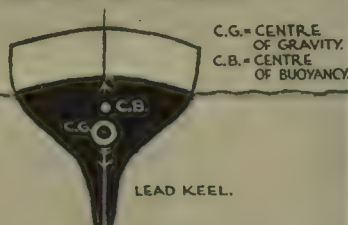
BALLAST.

IN A SEAWAY THIS SECOND TYPE OF BALLASTING ALLOWS A PASSENGER SHIP TO RISE AND FALL WITH THE WAVES WITH MINIMUM ROLL.

VII THE DIVING BELL

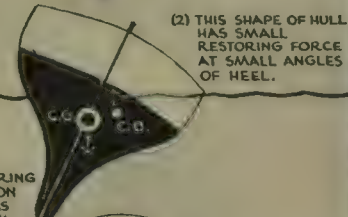
IV VESSELS PROVIDED WITH A LOW CENTRE OF GRAVITY SUCH AS YACHTS.

(1) YACHT HULL WITH LOW CENTRE OF GRAVITY TO COUNTERACT SAIL PRESSURE.

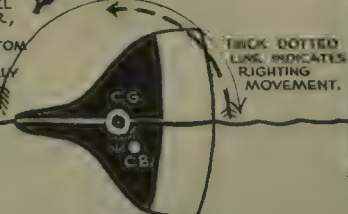


LEAD KEEL.

(2) THIS SHAPE OF HULL HAS SMALL RESTORING FORCE AT SMALL ANGLES OF HEEL.



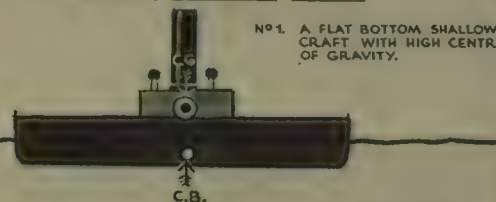
(3) THE RESTORING FORCE GOES ON INCREASING AS ANGLE OF HEEL GETS GREATER, AND EVEN IF TURNED BOTTOM UP WILL AUTOMATICALLY RIGHT ITSELF.



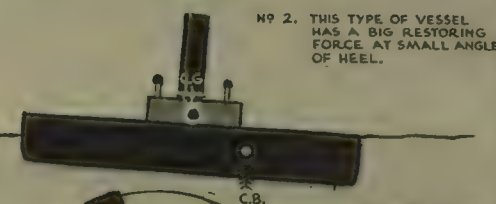
THICK DOTTED LINE INDICATES RIGHTING MOVEMENT.

V STABILITY OF BEAMY, SHALLOW CRAFT.

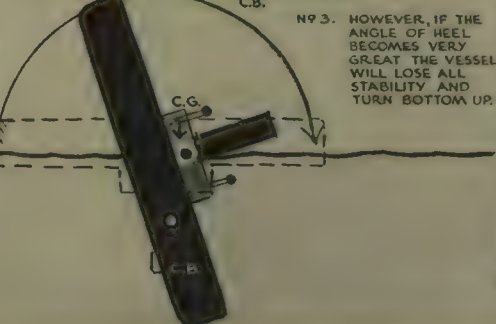
NO. 1. A FLAT BOTTOM SHALLOW CRAFT WITH HIGH CENTRE OF GRAVITY.



NO. 2. THIS TYPE OF VESSEL HAS A BIG RESTORING FORCE AT SMALL ANGLES OF HEEL.

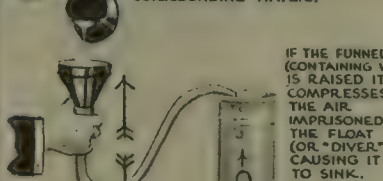


NO. 3. HOWEVER, IF THE ANGLE OF HEEL BECOMES VERY GREAT THE VESSEL WILL LOSE ALL STABILITY AND TURN BOTTOM UP.



VI THE CARTESIAN DIVER.

DEMONSTRATING HOW A SUBMERGED BODY IS MADE TO RISE OR FALL BY VARYING THE PRESSURE OF THE SURROUNDING WATER.

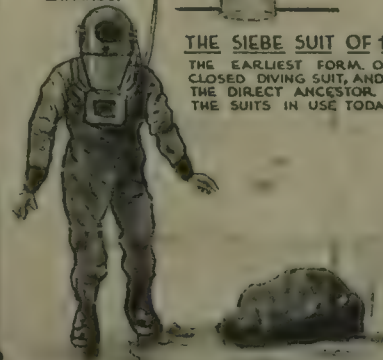


IF FUNNEL IS LOWERED "DIVER" WILL RISE AS COMPRESSED AIR EXPANDS.

IMPRISONED AIR INSIDE FLOAT.

THE SIEBE SUIT OF 1837

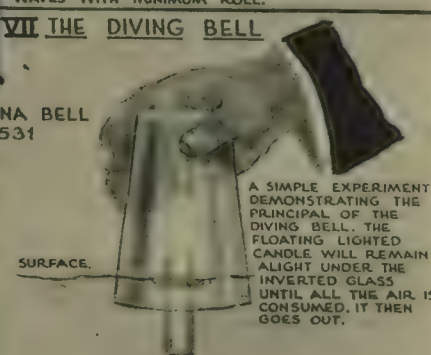
THE EARLIEST FORM OF CLOSED DIVING SUIT, AND THE DIRECT ANCESTOR OF THE SUITS IN USE TODAY.



LORENA BELL 1531

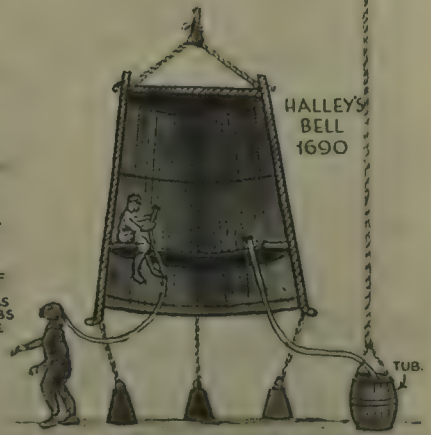


IN THE ABOVE BELL THE DIVER COULD REMAIN BELOW UNTIL HE HAD USED UP HIS AIR SUPPLY. HALLEY'S BELL WAS THE FORERUNNER OF THE MODERN DIVING BELL. FRESH AIR WAS SUPPLIED FROM TUBS LOWERED FROM THE SURFACE.



A SIMPLE EXPERIMENT DEMONSTRATING THE PRINCIPLE OF THE DIVING BELL. THE FLOATING LIGHTED CANDLE WILL REMAIN UPRIGHT UNDER THE INVERTED GLASS UNTIL ALL THE AIR IS CONSUMED. IT THEN GOES OUT.

HALLEY'S BELL 1690



I. "SHIPS": EXPERIMENTS AND EXAMPLES USED BY PROFESSOR G. I. TAYLOR IN HIS FIRST LECTURE.

We illustrate above some experiments and examples used by Professor G. I. Taylor during his first lecture on ships, in a series of six, delivered at the Royal Institution. In this article, he deals with the fundamental principles which govern the behaviour of floating objects, and, in particular, their stability. These principles, which are basically as old as Archimedes, the third-century philosopher of Syracuse, lie at the bottom of all shipbuilding science, whether the builder is launching a prehistoric coracle, an Elizabethan galleon, or the "Queen Mary."

To most of us a practical knowledge of Archimedes' Principle is useful but not essential; to divers it is a matter of supreme importance. The development of the diving-suit and the diving-bell is illustrated here; while, on the opposite page, the latest type of deep-sea diving-dress is shown and its working explained. Professor Taylor's other articles, to be published in subsequent issues, will be entitled: (2) "Ancient Ships"; (3) "Yachts and Native Craft"; (4) "Models and Ship Designing"; (5) "Navigation," and (6) "Mechanically Propelled Ships."

BOOKS OF THE DAY.

WHEN Apollo invited Marpessa to go up for a joy-ride in his solar chariot, she pictured herself looking earthward and beholding, among other regions—

Africa in her matted hair obscured;

and within living memory a famous Victorian explorer took his readers "Through the Dark Continent" and "Through Darkest Africa." Those epithets are obsolete to-day, and, so far from being dark and obscure, Africa now lives in a blaze of publicity, so far as concerns the printed word. Fifteen new books about Africa are at present piled upon my table; merely the latest recruits to a legion of kindred works enrolled in recent years. Especially noticeable is the extent to which the big-game hunter has dropped into authorship. Perhaps he finds the pen mightier than the rifle.

Most books about big-game hunting, whatever else their merits, are not remarkable for wit and humour; their strong points are usually descriptions of "tight corners" and "close calls," with frequently a feeling for nature. It was refreshing, therefore, to find something quite out of the ordinary in "THE SPOTTED LION." By Kenneth Gandar Dower. With twenty-seven illustrations and Map (Heinemann; 8s. 6d.). Mr. Gandar Dower, whose name is not unfamiliar to our readers, relates his adventures mainly in a light, ironical vein which is vastly entertaining, and much of the time he is making fun of himself, his mishaps and pretended ineptitudes as a raw hand at the game. A writer who can laugh at himself is always genial towards others, and his description of his companions (especially Raymond Hook), the native hunters, the horses, donkeys, and dogs, and the various vicissitudes of the expedition, makes a most beguiling story. Moreover, he has a polished style which gives his narrative distinction even in its lightest moments. Nor does he lack descriptive power (although used with economy) in face of Nature's grandeur in the mountains of Kenya. He is serious when denouncing (to use his word) the "Bognorisation" of Africa.

As a modern Nimrod Mr. Gandar Dower does not run quite true to type. A chapter telling how he shot an exceptionally fine lion during what he calls a "stock safari" is headed "Murder Pretty Foul," and in it he says: "What right had I to destroy this magnificent beast? . . . Of all the animals, man is the only one who kills to show his power. Then let him show it. But let him not kill for absolutely no reason at all. I felt as if I had been cheating at school or pinching points at tennis. And they expected me to be glad." What really attracted him in Africa was the discovery that "one last mystery remained unsolved"—the rumour that there existed in the upper forests of Mount Kenya (between 9000 and 11,500 ft.) an unverified type of lion, "smaller than ordinary lions, one that was spotted as completely as a leopard." Thus came about the Spotted Lion Expedition, which forms the central interest of the book. The frontispiece shows the skin of a spotted lion—one of two killed by a man farming in the Aberdares "at the almost unbelievable height of 10,000 ft." "Were these skins freaks?" asks the author. "Did they belong to ordinary lions that, because of their abnormal development, had retained their cub spots longer than usual? Or had lions taken to living this queer life so long ago that they had developed new characteristics? Or did they belong to an entirely new species of great cat?"

The tale of the Spotted Lion Expedition, as Mr. Gandar Dower tells it with his inimitable *verve*, is intensely interesting, but the results were inconclusive. On his return to England he encountered much facetious unbelief, yet, "the more competent the zoologist, the less he bristled

with scientific scepticism." Six months passed, but no news came of a spotted lion entering any of the traps that had been left. "In the end," writes the author, "I decided to go back. The story of that visit to Africa has no place in this book. Some day, perhaps, I shall tell how I journeyed into the Mufumbiro Mountains, whence the story had come of jaguar-like lions that dwelt in the gorilla country. . . . Of how, after many failures, Ali and I captured the first specimens of the giant forest hog." Once again the quest of the spotted lion proved unsuccessful, but the author's faith is unshaken. "Somewhere amid the gorges of Mount Sattima, somewhere amid the giant heather of Kenya above Embu or Meru, somewhere, perhaps, among the bamboos and bogland of the Mufumbiro Mountains, lives what may prove to be the last of the world's zoological wonders."

Out of the rich store of an experience lasting nearly forty years, a well-known professional hunter records his memories, not only of the chase, but of wars and wanderings, in "BIG-GAME HUNTING AND ADVENTURE," 1897-1936. By Marcus Daly. With thirteen illustrations (Macmillan; 10s. 6d.). The author tells his story with straightforward, matter-of-fact simplicity, and his readers feel conscious throughout that they are in the hands of one who knows his subject from A to Z. Mr. Daly has

mountains.

The author recalls that it was Stanley who identified Ruwenzori with the Mountains of the Moon described by Ptolemy and Herodotus, and that the name has stuck despite much controversy. Among the most dramatic natural phenomena in the region is the colossal development of flower and plant life, including tree-groundsels twenty feet high, heathers mighty as great trees, and lobelias like gigantic blue and green obelisks. Little wonder that the author says: "While big-game hunting, or better still big-game photography, can undoubtedly be a thrilling occupation, I maintain that plant-hunting can also provide as great a thrill and as lasting a pleasure as is likely to be found in any blood sport." Mr. Sygne also discusses many matters of great topical moment, such as native education, social conditions in Uganda, the general ethics of colonial administration, the thorny problem of Indians in East Africa, and the still thornier question as to suggested revision of mandates and transfer of colonies to other nations.

That such an innocent pursuit as the observation of wild birds is not without thrills, and even potentialities of danger, appears from a chapter describing a trip in the Kalahari Desert and other incidents in "WANDERINGS OF A BIRD-LOVER IN AFRICA." By Madeline Alston. With Foreword by the Earl of Clarendon; Coloured Frontispiece and Pencil Drawings by Moubray Leigh (Witherby; 8s. 6d.). This is a book which, with its whole-hearted enthusiasm and the wealth of bird-life which it describes, should appeal strongly to every devotee of this fascinating subject. It also gives a lively picture of South African travel. Incidentally, the author warns British readers against forming their impressions of South Africa from certain of its novelists, who dwell on its less pleasing and romantic aspects. "It is indeed amazing," she says, "that this land of sunshine and light-hearted people (except where the grim hand of Calvinism has squeezed the joy from life) should produce writers who are as depressing as Dostoevsky and Tchekov. To many English readers that immature book, *The Story of an African Farm*, is their only idea of the country! To South Africa as

a land of beautiful scenery, of trees and flowers and birds, justice has not yet been done."

Something like Apollo's rejected offer to Marpessa is realised by a flight in Imperial Airways machines from Croydon to East Africa, described in another charming book of scientific travel written by a woman (this time an American)—"SKYWAYS TO A JUNGLE LABORATORY." An African Adventure. By Grace Crile. With Maps and fifty-one illustrations (Heinemann; 12s. 6d.). The author accompanied her husband, Dr. George Crile, a well-known American surgeon and research scientist, on his recent expedition to Africa to study the energy-controlling organs of all kinds of wild animals, and discover their differences from those of human beings, in order to obtain information bearing on diseases peculiar to man. Mrs. Crile kept a diary both of the air journey and of their experiences in the jungle, and in the laboratory established in the Great Rift Valley. Her story is not concerned so much with the medical details and scientific research as with incidents of travel and hunting, and picturesque descriptions of places and people, animals and birds. In the course of conversations with various acquaintances there are interesting allusions to international affairs, and the author pays a high tribute to British administrators, who, she says, wherever one meets them, combine "formality, courtesy, good sportsmanship, military discipline and understanding of and justice to the lowliest subject."

Fifteen books about Africa, and so far I have only dealt with five! To some at least of the remaining ten

(Continued on page 750.)



THE LAST AREA HELD BY THE SPANISH GOVERNMENT ON THE NORTH COAST FALLS TO GENERAL FRANCO: A PICTORIAL MAP OF THE HINTERLAND OF GIJON; SHOWING, IN THE FOREGROUND, THE TOWN OF OVIEDO, WHICH HAS BEEN THE SCENE OF MUCH FIGHTING SINCE THE BEGINNING OF THE CIVIL WAR.

Gijon, the last stronghold of the Spanish Government forces in North Spain, surrendered to General Franco's forces on October 21. Nationalist warships captured a number of fugitive ships from Gijon, and some of the Asturian leaders were taken prisoner. Two Government destroyers were also reported to have been captured—one of them the "José Luis Díez," which recently put into Falmouth for repairs. Other reports stated they had been scuttled. At the same time, Nationalist troops advanced on Oviedo, and the Asturians who have been fighting there since the civil war began surrendered.

personal recollections of such men as Cecil Rhodes and Frederick Selous. Although the book begins with a date, 1897, when the author started his hunting career, after his father and brother had been murdered during the Matabele rebellion, and one chapter is given to his own adventures from 1899 to 1927, including a few words about his service in the Boer War and the Great War, he emphasises the fact that the book is not an autobiography. Otherwise he does not hamper himself much with chronology, but classifies his chapters either according to locality (e.g., Tanaland, French Equatorial Africa, the Belgian Congo, the Cameroons, and the Sudan) or according to the different kinds of game. One chapter discusses which is the most dangerous animal: the elephant, lion, buffalo, or rhinoceros. "The answer is," he says, "each in turn in its own field." The chapter on gorillas contains most interesting details concerning the animals' code of drum-beats and the extraordinary fact that both gorillas and baboons make a gesture of saluting just before they die—recalling the *morituri te salutant* of ancient Roman gladiators in the arena.

I come now to three highly attractive and beautifully illustrated books of a scientific character. One of these is "MOUNTAINS OF THE MOON." An Expedition to the Equatorial Mountains of Africa. By Patrick M. Sygne. With ninety-three illustrations from Photographs, and from Paintings and Drawings by Stuart Somerville (Lindsay Drummond; 15s.). This important volume relates to the 1934-5 British Museum Expedition to East Africa, for studying the flora and fauna of the equatorial

NIGHT PRECAUTIONS IN THE MEDITERRANEAN: A FLOODLIT BRITISH FLAG.

DRAWN BY C. E. TURNER FROM DETAILS SUPPLIED BY A PASSENGER.



THE ORIENT LINER "ORCADES" WITH HER ENSIGN AT THE STERN FLOODLIT AS AN INDICATION OF HER NATIONALITY:
A PRECAUTION AGAINST NOCTURNAL PIRACY CORRESPONDING TO THOSE ADOPTED BY DAY.

Our artist's drawing illustrates a method adopted by British passenger and merchant ships in the Mediterranean for showing their nationality at night, as a warning to any submarines or other craft that might be contemplating a "piratical" attack. The vessel here seen is the new Orient liner "Orcaades," with the ensign at her stern floodlit and thus rendered brilliantly conspicuous. The floodlighting apparatus consisted of a bowl containing a number of electric-light bulbs fixed on the adjacent deck. This nocturnal precaution corresponds to those used in the daytime, such as the painting of the Union Jack on funnels or sides, or (for

the benefit of aircraft) on flat surfaces of a ship's superstructure. As noted in our issue of October 9, under a pictorial map of the Mediterranean showing the localities of attacks made on shipping in recent months, there was a remarkable decrease of such "piracy" in those waters after the signature of the Nyon Agreement. The report of a subsequent attempt to torpedo a British destroyer was later officially denied by the Admiralty in the following statement: "As a result of a full investigation it has been established that an attack by a submarine on H.M.S. 'Basilisk' was not made."

THE SELECTION OF "MISS EUROPE":
CONTESTANTS FOR THE 1937 TITLE.



"MISS FINLAND."
(Britta Wickström.)



"MISS SPAIN."
(Ambarina de Los Reyes.)



"MISS BELGIUM."
(José Decœur.)



"MISS POLAND."
(Josepha Kaczmarkiewicz.)



"MISS FRANCE."
(Jacqueline Janet.)



"MISS HOLLAND."
(Elsie Schimpf.)



"MISS RUSSIA."
(Anna Betoulinski.)



"MISS SWITZERLAND"
(Jacqueline Reyboubet.)



"MISS NORWAY"
(Lisbeth Grung.)



"MISS DENMARK"
(Tove Arni.)

The contest at which a representative European beauty will be chosen to compete for the title of "Miss Universe" on a later occasion will be held this year at Constantine, in Algeria. This town, the ancient fortified city Cirta, has been selected because it is celebrating the centenary of its liberation from the Turks

and the entry of French troops on October 12, 1837. Ten nations have already chosen their representative beauty; and these ten will vie with girls from the new Latin races—a mixture of French, Italian, and Spanish—of French North Africa. Not one of the contestants is more than twenty-two years old.

THE LOST LEWINS: A MOST REMARKABLE PRE-RESCUE PHOTOGRAPH.



HOW GENERAL LEWIN AND HIS WIFE SPENT A WEEK MAROONED IN A MOSQUITO-INFESTED SWAMP AFTER THEIR AEROPLANE HAD CRASHED IN THE SUDAN; AN HISTORIC CAMERA-RECORD SHOWING THE TENT AND FLAG ERECTED ON THE MACHINE.

Much anxiety was caused by the news that Brig.-Gen. A. C. Lewin, the sixty-three-year-old airman who finished second in this year's King's Cup Race, was missing, with his wife, after setting out from Kharium on a flight in the Sudan. An Imperial Airways liner located them on October 12 near Duk Fâdiat, 150 miles south of Malakal, apparently unhurt. Food was dropped to them and a rescue party set out. Their position, however, remained extremely precarious, as they were living on "iron rations" with no camp equipment or suitable clothing in a swamp infested with mosquitoes. Great difficulties were experienced by the

rescue party in getting through. A message written by Mrs. Lewin expressing gratitude for the rescue work, but doubting the possibility of their making the trek through the swamp, was hung between two poles and picked up by an R.A.F. machine. The rescuers (a party of Dinkas directed by an R.A.F. machine) reached the Lewins on October 17, and they were brought back to Kongor on October 19. Our photograph shows clearly the skid-marks made by their aeroplane as it came down in the swampy ground, and the puddle where it dug its nose in the earth before somersaulting over. It is here seen upside down.

A WINDOW ON THE WORLD: NEWS EVENTS RECORDED BY PHOTOGRAPHY.



BRINGING A PETITION BY SEA TO THE MINISTER OF HEALTH: THE NEWLYN, CORNWALL, FISHING-BOAT "ROSEBUD" PASSING UNDER LONDON BRIDGE.

As part of the protest against the Penzance Council's "slum"-clearance scheme at Newlyn, Cornwall, nine fishermen in the fishing-boat "Rosebud" brought by sea to the Minister of Health a petition signed by 1093 inhabitants of Newlyn and Mousehole. The 400-mile journey took three days. The crew were entertained at the Ministry of Health and by the London Cornish Association, and were subsequently shown round the Houses of Parliament. A counter-petition is being drawn up.



ITS FINE PORTLAND STONE REVEALED AFTER COATS OF PAINT HAD BEEN REMOVED: SIR JOHN SOANE'S MUSEUM. Sir John Soane's Museum has been restored this autumn by the removal of the paint put on in 1839 after his death. The coats of paint were removed by the use of discs, faced with carborundum, driven by small electric motors. Beneath was discovered fine Portland stone which was very hard from the absorption of the oil and paint.



THE DUKE OF KENT AT BLACKPOOL: H.R.H. TALKING WITH MEMBERS OF THE LIFEBOAT CREW.

On October 21, the Duke of Kent, accompanied by Lord Derby, carried out an extensive programme of engagements at Blackpool. H.R.H. opened a new lifeboat house, named a new lifeboat, and opened a section of promenade. Later he declared open the new Victoria Hospital. In the evening he switched on the town's illuminations from the Town Hall and inspected them from a tramcar.



THE "CLAN MACKENZIE"—FROM WHICH SEVENTY-THREE MEMBERS OF THE CREW WERE RESCUED—PARTIALLY SUBMERGED AND AGROUND ON A SANDBANK.

When outward bound for the Cape, the "Clan Mackenzie" was in collision with the "Manchester Regiment," bound from Manchester to Canada, off the Mersey bar. The "Clan Mackenzie" was struck amidships and holed above and below the water-line. The captain attempted to take his vessel back to Liverpool stern-first, but was forced to beach her on a sandbank in Queen's Channel. The crew were rescued by the Mersey Dock Board patrol vessel "Vigilant."



RESTORED AND RECONSECRATED: THE WAR-WRECKED SOISSONS CATHEDRAL—ITS TOWER.

Following on the reconsecration of Rheims Cathedral, on October 18 (which was illustrated in our issue of October 23), Soissons Cathedral, which was damaged even more severely in the war, was reconsecrated on October 24 by Cardinal Suhard. The cathedral, which dates from the thirteenth century, has now been completely restored to its original form.



THE DUKE AND DUCHESS OF KENT AT CARDIFF: T.R.H. AT AN INVESTITURE OF MEMBERS OF THE ORDER OF ST. JOHN OF JERUSALEM.

On October 20, T.R.H. the Duke and Duchess of Kent attended a meeting of the Chapter and General Assembly of the Priory for Wales of the Order of St. John of Jerusalem in the City Hall at Cardiff. This is the first time that the Prior has presided at a meeting of his Chapter, while the Duchess was present as the Lady Superintendent-in-Chief for Wales. An investiture of members of the Order followed and presentations were made to the Duchess.



THE DUKE AND DUCHESS OF WINDSOR VISIT HERR HITLER: A GROUP AT THE BERGHOF, THE FÜHRER'S HOUSE AT OBERSALZBERG.

H.R.H. the Duke and the Duchess of Windsor, when investigating social conditions in Germany, visited Herr Hitler on October 22. They were met at Berchtesgaden by the Führer's aide-de-camp and drove to the Berghof, Herr Hitler's residence at Obersalzberg. They were received by Herr Hitler and had tea with him; Dr. Ley, Leader of the Labour Front, being also present. Later they left for Munich, where they were the guests of Herr Rudolf Hess at dinner.

THEIR MAJESTIES' FIRST DRIVE IN STATE SINCE THE CORONATION.



ON THEIR WAY TO WESTMINSTER FOR THE FIRST STATE OPENING OF PARLIAMENT OF THE PRESENT REIGN: THE KING AND QUEEN IN THE ROYAL COACH PASSING THROUGH THE HORSE GUARDS PARADE.

THE King and Queen drove in procession, in the State coach drawn by the eight famous greys, from Buckingham Palace to Westminster on October 26, for his Majesty's first opening of Parliament. He wore field-marshal's uniform, while the Queen had a white cloak over her gown and on her head a diamond tiara. Their Majesties were welcomed with unbounded enthusiasm by great crowds all along the route. Fortunately the weather was fine, or else they might have had to go in a closed car. The State coach, with three mounted equerries in attendance, was preceded by a Sovereign's Escort of the Royal Horse Guards, and was followed by five carriages, each drawn by four bays. A few minutes before the procession left the Palace, Princess Elizabeth and Princess Margaret drove to Westminster by car. They did not enter the House of Lords, but had a special place in the Lord Great Chamberlain's box immediately on the King's right as their Majesties left the robing room, so that they could be the first to make obeisance.



Right: PRINCESS ELIZABETH AND PRINCESS MARGARET GOING TO SEE THE STATE OPENING OF PARLIAMENT FOR THE FIRST TIME: THE ROYAL CHILDREN DRIVING IN A CAR TO WESTMINSTER SHORTLY BEFORE THE PROCESSION LEFT BUCKINGHAM PALACE.

KING GEORGE VI. OPENS PARLIAMENT FOR THE FIRST TIME: THE CEREMONY IN THE HOUSE OF LORDS.

DRAWN BY STEVEN SPURRIER, R.B.A., OUR SPECIAL ARTIST IN THE HOUSE OF LORDS.



THE KING AND QUEEN IN THE HOUSE OF LORDS AT THE STATE OPENING OF PARLIAMENT: HIS MAJESTY, CROWNED AND ROBED, READING THE SPEECH FROM THE THRONE.

This drawing illustrates the historic ceremony held in the House of Lords on October 26, when the King, accompanied by the Queen, having driven in State from Buckingham Palace to Westminster, opened Parliament for the first time since his Accession. It was King Edward VII, who, at the opening of his first Parliament, had a second Chair of State placed on the Throne dais for Queen Alexandra. In earlier times the Queen Consort had sat on a chair at the foot of the Throne. In the reign of King George V, Queen Mary always sat beside his Majesty on these occasions, but King Edward VIII,

having no Consort, was alone on the dais at the opening of his first and last Parliament. With the restoration of the second Chair for Queen Elizabeth, the ceremony resumed its former character. Princess Elizabeth and Princess Margaret were also present, in the Lord Great Chamberlain's box. It is an impressive moment of the stately ceremonial in the House of Lords when the crowded assembly rises to greet their Majesties as they enter, hand in hand, and the Chamber, which up to that moment has been dimly lit, is suddenly flooded with brilliant light. The King wears the Crown and the

Imperial robe of deep crimson with an ermine cape, and the Queen a similar, but shorter, robe and cape. When their Majesties are seated, Black Rod is sent to summon the Commons, who presently appear at the Bar of the House. Parliament is then fully constituted, with the three Estates of the Realm—the Lords spiritual and temporal and the Commons—assembled before the King to hear his Speech from the Throne, setting forth the legislative programme of the Government for the new Session. The House of Lords is always crowded to its utmost capacity for this occasion. There are 777 Peers,

as compared with 615 M.P.s. This time 130 places were reserved for Peersesses, and the applications were so numerous that they had to be allocated by the Lord Great Chamberlain by means of a ballot. Near the Throne sat the Law Lords, in long wigs, while foreign Ambassadors and Ministers occupied an enclosure to the right of the Throne. The Prime Minister, Mr. Chamberlain, was unfortunately prevented, owing to an attack of gout, from taking his place with the Speaker and the Leader of the Opposition at the head of the Commons.

FRANCO'S FINAL VICTORY IN THE NORTH: GIJON; AND ITS RS.



GIJON, THE LAST GOVERNMENT STRONGHOLD IN THE NORTH, FALLS TO GENERAL FRANCO'S FORCES: A GENERAL VIEW OF THE TOWN.



EFFECTS OF THE FIGHTING AT GIJON, WHICH WAS SEVERELY DAMAGED IN MANY QUARTERS: BUILDINGS RAZED PRACTICALLY TO THE GROUND.



A HOUSE IN THE SUBURBS OF GIJON WRECKED BY AERIAL BOMBING.



IN GIJON AFTER ITS FALL: THE REMAINS OF THE FAÇADE OF A CHURCH, WITH THE INTERIOR GUTTED.



GIJON SURRENDERS: HOUSES HUNG WITH NATIONALIST COLOURS AND WHITE FLAGS IN THE SHAPE OF TOWELS AND SHEETS.



DEFENDERS OF GIJON: ASTURIANS WHO SURRENDERED, APPARENTLY GIVING A FASCIST SALUTE, WITH A FLAG-BEARING ESCORT.



WITH GENERAL FRANCO'S VICTORIOUS TROOPS IN THE ADVANCE ON GIJON: TWO TYPES OF NATIONALIST TANKS.

When the fall of Gijon became inevitable, Señor Belarmino Tomas and the rest of the Asturian Government profited by mists to escape by sea and by air. Thereupon (according to a "Times" correspondent) Assault Guards and Civil Guards proceeded to free and arm political prisoners, who mounted guard over public buildings to prevent useless destruction. Houses were decorated with the colours of Nationalist Spain or with the white flag (frequently in the form of sheets and towels). The city had suffered considerably in the fighting. The Campa oil

depot, fired by a bomb on October 19, continued to burn for some days, and great clouds of black smoke hung over the city. The shops were empty and the population quiet and undemonstrative. Two churches were virtually razed to the ground—it is said as the result of arson. Many bridges were destroyed, but otherwise public services soon began to function normally. There was a considerable shortage of food, and supplies had to be brought overland from Santander, and also by sea by the Nationalist authorities.

THE CAMERA AS RECORDER: PICTORIAL NEWS FROM FAR AND NEAR.



TRAFALGAR DAY ON BOARD H.M.S. "VICTORY": READING NELSON'S PRAYER

TO THE ASSEMBLED SHIP'S COMPANY ON THE QUARTER-DECK. On the anniversary of Trafalgar, besides other forms of commemoration, a short service was held on board H.M.S. "Victory" at Portsmouth. In the above photograph, the Chaplain is seen reading Nelson's prayer (written by him on the morning of the battle 132 years ago) to the assembled ship's company on the quarter-deck, just over the spot where Nelson fell mortally wounded. Our



AN INTIMATE LINK WITH NELSON: HIS COT IN THE "VICTORY," WITH HANGINGS COPIED FROM THOSE WORKED FOR HIM BY LADY HAMILTON. Other photographs show Lord Nelson's cot as it is now. It is hung from hooks in the deck beams and draped with embroidered "hangings." The original hangings, from which these were copied, were worked by Emma Hamilton for Lord Nelson, and are preserved at the National Maritime Museum, Greenwich. The copies were made by Mrs. Kenneth Foster.



THE FLIGHT FROM GIJON: REFUGEES WAITING TO BOARD

A BRITISH STEAMER FROM A SPANISH TRAWLER. Distressing scenes occurred when refugees attempted to escape from Gijon after its surrender. British steamers lying off the coast were accosted by trawlers and other boats swarming with refugees. Many people lost their lives trying to jump on board the steamers or climb up rope ladders before they were properly made fast. Other photographs of Gijon are on page 760.



THE GREAT RECEPTION AT LONDONDERRY HOUSE: LORD NIALLSHAM GREETED BY LADY LONDONDERRY—

THE PRIME MINISTER ON THE RIGHT. On the eve of the opening of the new session of Parliament the Marchioness of Londonderry gave a reception to some 200 guests, to meet the Prime Minister. Mr. Chamberlain was then seen to be using a stick, and the next day it was learnt that he was suffering from an attack of gout, which prevented his attending the State opening of Parliament.



MARSEILLES TO HONOUR THE MEMORY OF KING ALEXANDER AND M. BARTHOLOMEW: THE PROPOSED PEACE MONUMENT.

A correspondent notes: "This Peace monument is to be erected at Marseilles shortly in memory of the late King Alexander of Yugoslavia and M. Barthou, the French statesman, who were assassinated there in October, 1934. The design for the monument is the work of the architect, M. Gaston Gaudin; while the sculptors will be MM. Boninelli, Vesco, and Sartorio."



A BULLET-HOLE IN THE BACK OF THE DRIVING-SEAT OF A JEWISH BUS IN PALESTINE—INDICATIVE OF THE DRIVER'S NARROW ESCAPE.

There have been reports of frequent attacks on Jewish communities in the north of Palestine. This bus, which runs between Jerusalem and Arza Sanatorium, was ambushed only five miles from Jerusalem. Over thirty shots were fired; an Arab passenger was killed and eight Jews were wounded. The driver of the bus had a remarkable escape, for one bullet entered the back of the driving-seat, while others passed through the door next to him. British police and Jewish



THE BUS FIRED ON BY ARABS NEAR JERUSALEM—SHOWING BULLET-HOLES IN THE DOOR NEAR THE DRIVER'S SEAT.

constables were quickly on the scene of the outrage and patrolled the road on which the attack took place. This form of terrorism is difficult to prevent and, although the mortality has not been great, a large number of passengers have been injured and cut by shrapnel of flying glass. Other photographs of the effects of the disorders and other scenes in Palestine are given on another page in this issue.

PERSONALITIES AND EVENTS OF THE WEEK:



MR. G. H. LORIMER.
Former Editor-in-Chief of the "Saturday Evening Post," of Philadelphia, 1898-1937. Died October 22; aged sixty-nine. Author of "Letters From a Self-Made Merchant to His Son." In 1932 he was appointed President of the Curtis Publishing Co.



ADMIRAL SIR EDWARD CHARLTON.
President of the Naval Armistice Commission and Naval Inter-Allied Control Commission, Berlin, until 1923. Died October 23; aged seventy-two. Early in Great War was Admiral of Mine-Sweeping; and from 1916 to 1918 Commander-in-Chief at the Cape.



CAPTAIN H. H. BALFOUR.
Proposed the reply to the Speech from the Throne at the State Opening of Parliament on October 26. Has been Conservative Member for the Isle of Thanet since 1929. Joined 60th Rifles in 1914 and later was attached to the R.F.C. and R.A.F. Served in R.A.F., 1918-23.



MR. WILLIAM MABANE.
Seconded the reply to the Address at the State Opening of Parliament on October 26. Has been Liberal-National Member for Huddersfield since 1931. Served in Near East and France in East Yorks. Regiment, 1914-19. Warden, University Settlement, Liverpool, 1920-23.



M. VAN ZEELAND, WHO HAS RESIGNED.
Prime Minister of Belgium. Has been attacked by his opponents, who allege that irregularities have occurred in connection with the administration of the Belgian National Bank. Was Vice-Governor of the bank before becoming Premier. Resigned on October 25.



DR. ORTIZ.
Elected, on October 20, President of the Argentine Republic by 245 votes of the Electoral College against 127. He represents the National Coalition against the Radicals led by Dr. de Alvear. The Coalition won all the provinces except three in the Presidential election.



VICE-ADMIRAL SIR PERCY NOBLE.
Appointed Commander-in-Chief, China, in succession to Admiral Sir Charles Little. Will assume command about April 1938. Aged fifty-eight. During the war, commanded the cruisers "Achilles" and "Courageous," and in June 1918 the "Calliope." Director of Operations Division, 1928-30, and of Naval Equipment, 1931-32.



THE FIANCEE OF KING FARUK OF EGYPT: A CHARMING NEW STUDY OF MLE. SAFI NAZ ZULFICAR.

Incorrect statements about Mlle. Safi Naz Zulficar, the fiancée of King Faruk, are not infrequently met with in European newspapers. In fact, Mlle. Zulficar comes of an Egyptian, and not a Turkish family. She was not, as is often to be heard said, brought up with King Faruk's sisters. Nor has there ever been any question of passing special legislation to enable the King's marriage to take place in January. King Faruk became of age on July 29.



MR. JUSTICE TUCKER.
Appointed one of the Justices of the High Court of Justice, King's Bench Division. Has been Recorder of Southampton since 1936. Called to the Bar (Inner Temple), 1914. Was Hon. Secretary of the Barristers' Benevolent Association, 1918-27, and Hon. Treasurer, 1933. Member of General Council of the Bar, 1930.



SIR JOSEPH ISHERWOOD.
Famous naval architect. Died October 24; aged sixty-seven. Was Shipwright Surveyor to Lloyd's Register of Shipping, 1896-1907. Invented Isherwood system of longitudinal construction for ships and, in 1932, a new design, the "Arcform," for the more economical running of cargo vessels.



PROFESSOR W. WRIGHT.
Distinguished anatomist and archaeologist. Died October 21; aged sixty-three. Was instrumental in identifying the bones of the Princes in the Tower by their age. Was three times Hunterian Professor of the Royal College of Surgeons and President of the Anatomical Society of Great Britain and Ireland, 1931-33.



PRINCE MICHAEL OF RUMANIA (LEFT), WHO WAS RECENTLY PROMOTED LIEUTENANT IN THE RUMANIAN ARMY, AWAITING KING CAROL'S ARRIVAL DURING MANOEUVRES.

Crown Prince Michael of Rumania was promoted to Lieutenant in the Rumanian Rifle Brigade on October 25—his sixteenth birthday. The ceremony was celebrated with military pomp at the Sinaia Palace. The insignia of his new rank were conferred on Prince Michael by the King, and the Prince then led the march-past of his new company.



QUEEN MARY IN SOUTH-EAST LONDON: H.M. WITH THE CHILDREN AT THE RACHEL McMILLAN TRAINING COLLEGE, WHERE SHE OPENED AN EXTENSION.

H.M. Queen Mary, attended by Lady Cynthia Colville and Lieut.-Col. Sir Reginald Seymour, visited the Rachel McMillan training college at Deptford to open a new extension on October 22. After this ceremony she paid a visit to the Nursery School maintained by the college, where pupils receive their training in kindergarten work.

A REVELATION OF MESOPOTAMIAN PAINTING ABOUT 4000 YEARS AGO.

IMPORTANT NEW DISCOVERIES AT MARI: WORKS THAT SHED "ENTIRELY NEW LIGHT ON THE ART OF PAINTING AT SO EARLY A DATE AS 2000 B.C." AND RANK MESOPOTAMIA WITH EGYPT AND CRETE IN NEAR EASTERN ART HISTORY.

By PROFESSOR ANDRÉ PARROT, of the École du Louvre, Director of the Louvre Expedition at Abu Kemal on the Euphrates. World Copyright Strictly Reserved. (See illustrations on the next two pages.)

THE exploration of the city of Mari and excavation of its palace, the different phases of which have already been described in *The Illustrated London News* (Oct. 13, 1934, pp. 544-547, Sept. 7, 1935, pp. 401-403, and Oct. 31, 1936, pp. 759-763), have now brought to light, apart from numerous statues, paintings which are of great importance and in an exceptionally well-preserved condition. It is a fortunate circumstance, and a rare one, that such important and fragile documents should have survived in the salty soil of Mesopotamia, drenched as it is every year with heavy winter rains. The importance of these discoveries lies in the fact that they shed entirely new light on the art of painting at so early a date as 2000 B.C.

The first mural decorations appeared in the royal apartments: spirals of cobalt-blue bordered by white lines; and parallel bands coloured black, red, black (Fig. 2). All the paintings of geometric patterns had been laid directly on to the mud wall-face, and, in spite of coatings of varnish and other treatment by which we hoped to preserve them, disappeared soon after the photographs and drawings had been made.

We next found in a great court, reserved for ritual ceremonies, a *daïs*, the upper face of which was painted in rectangles to give the effect of marble; and this was framed with a band containing a spiral design. Some distance away, in a bigger court measuring 90 by 80 feet, the walls were decorated with large pictures painted on plaster. Some of them were in ruins, hundreds of fragments lying strewn on the floor; however, my assistant, M. François, succeeded in piecing them together (Fig. 8) and thus was able to reconstruct two panels showing a big sacrificial ceremony; there is a decorated bull, with gold crescent and horn-tips gilded, being led by a man with beard and moustaches, who wears a black cap and scalloped dress (Fig. 5). The other panel is a larger fragment from the same scene with two registers of figures (Fig. 9). On the upper one appear the feet of two men; on the lower, a bull is being led by a bearded servant to sacrifice; in front of them is seen the master of ceremonies, beardless and wearing a similar costume (Fig. 7). These figures are preceded by one of gigantic stature in brilliant clothing, doubtless the figure of the king, advancing to meet the deity (Fig. 6).

Beneath this group we found a larger picture, still *in situ* and almost complete, decorating the right-hand wall of a great doorway (Fig. 1). Mr. Pearson, the architect of the American Mission to Dura-Europos, succeeded in detaching it in two

panels, which are at the moment undergoing treatment prior to their exhibition. Figs. 11 and 12 give an idea of the salvaging of this very fragile material. In Fig. 11 the painting is seen standing free from the wall—which has been broken away behind it—but supported by wooden slats, while the process of reinforcing it with plaster of Paris goes on; meanwhile the painted side is upheld by sand heaped against a protecting layer of cloth. Fig. 12 shows

the grid of palm-ribs and plaster supporting the painting, which is still *in situ*, but now ready to be taken down in only two pieces. This painted scene is much more detailed than the others, and is exceedingly rich in all kinds of information. In the centre is a panel in two registers: the upper shows the investiture of the king, who receives from the hands of the goddess Ishtar—armed, with one foot resting on the lion—the emblems of his power, the sceptre

again a pair of bulls, each with a fore-leg set on a mountain. On either side of these animals are palm-trees, up which men are climbing to collect dates, using exactly the same method as we see in Iraq and Egypt to-day, namely, slings fastened round the tree-trunk. Finally, the whole composition is completed to right and left by a mighty deity, who, with hands upraised, blesses the whole scene.

This great painting was probably made after the first siege of Mari in the thirty-third year of Hammurabi, King of Babylon, having been commissioned by the last king of the town, Zimri-Lim. It is curious to find the combination of the hieratic rendering of the royal investiture with the realistic treatment of the date-gathering scene; but this mixture of principles is characteristic of the art schools of the Middle-Euphrates.

The last painting which we discovered had once adorned a reception-room of the royal palace, and measured 2.50 by 2.30 metres (about 8 ft. 2½ in. by 7 ft. 6 in.). Unfortunately it had broken away from the wall and lay amongst the debris of the building in a bad state of preservation.

Here again we have an extensive rendering of a

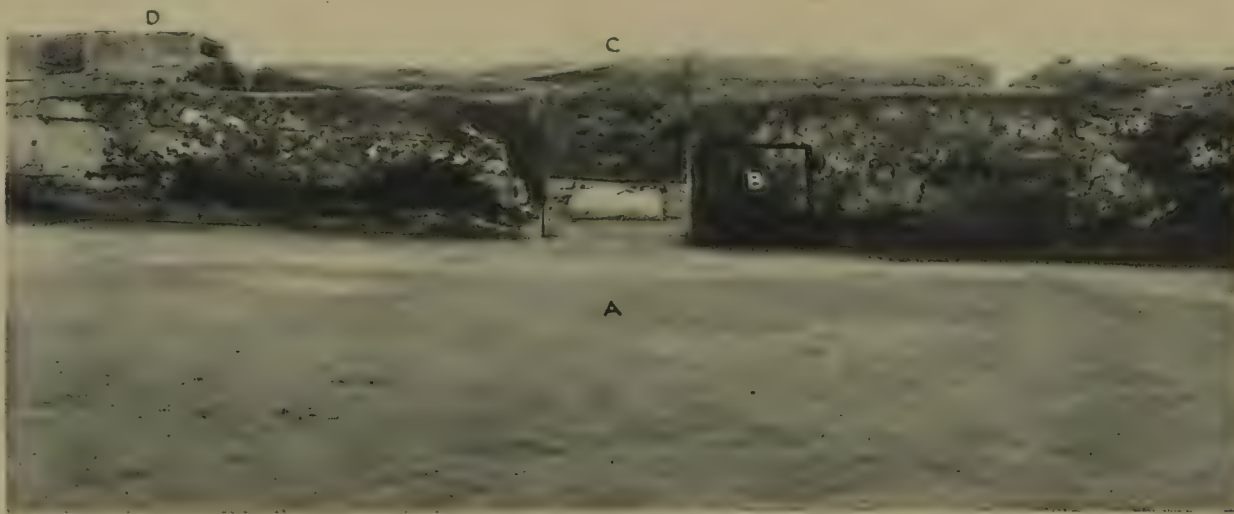
religious scene in several registers (Fig. 3). The most important fragment shows the King offering libations and incense to the god of the mountain, perhaps Shamash, in the presence of two other deities, whom one would therefore identify with Ay, the spouse of Shamash, and Martu, the god of the land of Amurru.

On the other registers, which are badly damaged, the design shows very different types of people. There are fishermen (Fig. 4) returning with their catch; there is a soldier with white turban and cape, wounded by three arrows (he is trying to draw out one that has entered his forehead); and there is a giant stretching his arms across a starry sky, an allusion to the

myths of the Epic of Creation, in which it is said that a guardian must hold in check the waters of the heavenly ocean, which would otherwise cause a repetition of the Deluge (Budge: *The Babylonian Legend of the Creation*, Fourth Tablet).

The discovery of these paintings throws an entirely new light on the art of Mari. We knew already the extraordinary productions of the sculptors of this city (*The Illustrated London News*, Oct. 31, 1936, p. 759). We had found proof of the skill of her architects in the ruins of the largest known palace of the third millennium before Christ. And now her painters stand revealed by work which combines the characteristics of the Sumerian schools of art with original qualities of spontaneity and love of nature. Was this inspiration of local origin? Is it the people of Mari whom we must credit with the unusual liveliness and verisimilitude of their nature studies? Or must we derive these innovations from the West from the Ægean, with which the Middle Euphrates certainly entertained commercial relations? Babylonian cylinder seals have been found in Crete, near Knossos, as well as in the Plain of Messara, not far from Phaestos. At Mari the spiral

was a popular device, and is painted in the same technique as that found in Cretan decoration. The painted imitation of veined stone slabs, decorating the throne base of Mari, is also known in the Cretan palaces. Henceforward, students of art who trace the origins of painting to the Ancient Near East must take Mesopotamia into account as well as Egypt and Crete.



1. THE GREAT COURT (A) OF THE PALACE AT MARI: A VIEW SHOWING THE EXACT POSITION (B) OF THE LARGE PAINTING OF THE KING'S CORONATION (ILLUSTRATED ON PAGE 765).

In the centre of the above photograph can be seen the podium (marked C), the upper face of which was painted in rectangles of imitation marble. The letter D, on the left, indicates the private sanctuary in the Throne Room.



2. WHERE THE FIRST MURAL DECORATIONS IN THE PALACE AT MARI WERE FOUND: A ROOM IN THE ROYAL APARTMENTS WHOSE WALLS HAD BEEN PAINTED WITH PARALLEL BANDS OF BLACK, RED AND BLACK—SHOWING (ON THE LEFT) A DOOR LEADING TO THE BATH-ROOM.

four rivers of Paradise), and the branch of fertility.

On both sides of the central scene are several symmetrically arranged groups: first we see tall trees with waving palm-fronds, and next to these three pairs of superimposed animals—winged sphinxes at the top, griffins beneath them, with a device like a swastika in the curl of the tail, and beneath these

PAINTINGS OF 2000 B.C. FOUND AT MARI, IN SYRIA : RECORDS OF RELIGION, ROYAL COSTUME, AND BULL-SACRIFICE.

PHOTOGRAPHS BY THE LOUVRE EXPEDITION AT ABU KEMAL. WORLD COPYRIGHT STRICTLY RESERVED. (SEE ARTICLE ON PAGE 762.)



3. A PAINTING (ABOUT 8 FT. BY 7½ FT.) FROM A RECEPTION ROOM IN THE ROYAL PALACE AT MARI: THE LOWER PORTION SHOWING A KING OFFERING LIBATIONS AND INCENSE, WITH A GODDESS AND A GOD BEHIND HIM (TO RIGHT); AND (EXTREME LEFT) A FISHERMAN.



4. DETAIL OF THE PAINTING SEEN IN FIG. 3: THE FISHERMAN WITH HIS CATCH—ONE FISH IN HIS HAND AND ANOTHER SLUNG OVER HIS SHOULDER.



5. FROM ANOTHER PAINTING: A BULL, DECORATED WITH A GOLD CRESCENT AND GILDED HORN-TIPS, LED TO SACRIFICE BY A MAN IN AN UNUSUAL BLACK CAP.



6. DETAIL OF THE PAINTING SHOWN BELOW IN FIG. 9: THE KING'S CLOTHES, WITH SCALLOPED TRIMMING AND THREE-FOLD BELT, AND PARTS OF HIS LEGS.



7. DETAIL OF THE PAINTING SHOWN IN FIG. 9: THE MASTER OF CEREMONIES (UNDER THE KING'S RIGHT ARM), WEARING A WHITE CAP AND A NECKLACE WITH A LARGE PENDANT.



8. ENGAGED ON AN ARCHÆOLOGICAL "JIGSAW PUZZLE" REQUIRING INFINITE CARE AND PATIENCE: M. FRANÇOIS PIECING TOGETHER HUNDREDS OF FRAGMENTS THAT FORMED THE TWO PAINTINGS SHOWN IN FIGS. 5 AND 9.



9. SHOWING (RIGHT TO LEFT) A GIGANTIC FIGURE—PROBABLY THE KING OF MARI—FOLLOWED BY THE MASTER OF CEREMONIES AND A MAN LEADING A BULL TO SACRIFICE (AS IN FIG. 5): A PANEL PIECED TOGETHER BY M. FRANÇOIS.

The remarkable mural paintings discovered in the royal palace at Mari, in Syria (as described in M. Parrot's article on page 763), date, he tells us, from 2000 B.C., and throw an entirely new light on the art of painting at that early period. On this page we illustrate three of the panels, shown respectively in Figs. 3, 5, and 9, with details from them in the other photographs. They have been carefully pieced together from hundreds of fragments (as shown in Fig. 8). The explanatory

note on Fig. 3 reads in full as follows: "A painting which once decorated the royal drawing-room. The better-preserved fragment (in the lower register) shows the King offering libations and incense before the god of the mountain (probably Shamash). Behind the King stand a goddess and Martu, god of the western countries." Below and to left is a small figure of a fisherman, with the arm of another. The largest and finest of the paintings is illustrated opposite.

AN ANCIENT MESOPOTAMIAN "CORONATION" IN A PAINTING OF 2000 B.C.

PHOTOGRAPHS BY THE LOUVRE EXPEDITION AT ABU KEMAL. WORLD COPYRIGHT STRICTLY RESERVED. (SEE ARTICLE ON PAGE 763.)



10. A KING'S "CORONATION"—RECORDED IN MESOPOTAMIAN ART OF ABOUT 2000 B.C.: THE GREAT PAINTING DISCOVERED AT MARI; SHOWING IN THE CENTRE PANEL (UPPER REGISTER) ISHTAR, ASSISTED BY THREE OTHER DEITIES, INVESTING THE KING; AND (LOWER REGISTER). TWO GODDESSES WITH THE FLOWING VASE.



11. SCIENTIFIC SALVAGE OF ANCIENT ART: THE GREAT PAINTING (FIG. 10) DETACHED FROM ITS ORIGINAL BACKING AND CAREFULLY SUPPORTED WHILE THE WORK OF STRENGTHENING IT WITH PLASTER OF PARIS IS CARRIED OUT.



12. HOW A MASTERPIECE NEARLY 4000 YEARS OLD WAS KEPT INTACT AND PREPARED FOR REMOVAL: THE BACK OF THE GREAT PAINTING REINFORCED WITH A GRID OF PALM-RIBS AND READY FOR TRANSPORT.

The *chef-d'œuvre* in the wonderful series of wall-paintings, nearly 4000 years old, recently found at Mari, is reproduced in the upper photograph on this page, while the other two show the method adopted for keeping it together and preparing it for transport. Its position in the royal palace is indicated in a photograph given on page 763 of this number. In an explanatory note on the great painting (shown above in Fig. 10) M. André Parrot says: "In the centre panel, the upper register

shows the King's Coronation at the hands of the goddess Ishtar, with three other deities assisting her. In the lower register are seen two goddesses with the flowing vase. To the right and left of the centre panel are figures of fabulous monsters, and men climbing palm-trees to collect dates." They are using slings fastened round the tree-trunk, as in Iraq and Egypt to-day. The winged griffins have a device like a swastika in the curl of their tails.



The World of the Kinema.

By MICHAEL ORME.



THE PEARLS OF THE CROWN."

M. SACHA GUITRY'S pageant of fact and fancy, "The Pearls of the Crown," with which the Curzon has opened its autumn season, is a more ambitious picture than his delightful "Roman d'un Tricheur," but unmistakably a close relation, though it lacks the caustic precision and the curious intimacy of the cheat's diary. The cavalcade of history, adventure and romance which carries the story of seven pearls from the days of Henry VIII. and his contemporaries to a comedy climax in modern times is occasionally inclined to straggle, and M. Guitry's fertile imagination has, perhaps, slightly overcharged his canvas, vast as it is. Although it is not mine, I can imagine a viewpoint whence this bold panorama of events, both factual and fictional, might present a piling of Pelion on Ossa and a surfeit of good things. Yet any work so purely personal in its approach to the kinematic medium is of importance to the screen even had it not advanced, as has "The Pearls of the Crown," far beyond the experimental stage, and, so far as I myself am concerned, M. Guitry may be as generous as he pleases in the measure of his gifts to the kinema, since they are selected with a bold disregard of the conventional and presented with an inimitable wit. More especially do I rejoice in his brave tilt at the barrier of languages, for I have never been able to accept with equanimity the drama that crosses many frontiers with no change of tongue in its luggage. Those heroes of the Secret Service, for instance, who follow the trails of stolen documents—and fair fellow-spies—to all the capitals of Europe with no better linguistic equipment than a voluble command of English, and no need for more, since English has miraculously become a universal language, have always kept me guessing as to their whereabouts.

company through the centuries, and in Italy Signor Ermete Zacconi occupies the papal throne with immense dignity. He it is who clasps the necklace of seven pearls around the youthful neck of his niece, Catherine di Medici, when she goes forth to meet her future husband, son of François I., King of France. History marches on, and with it the pearls find their way to Scotland and to England, where Elizabeth acquires, after the executioner's axe has dealt with their unhappy owner, Mary Stuart, the four that are destined to be placed in the crown of England by Queen Victoria.

There remain, then, the other three, whose later careers land them in less exalted spheres. With a swift and characteristic *volle face*, M. Guitry gaily plunges his commentators into something akin to detective comedy

Emile Zola," have been at great pains to adhere—at least as closely as expediency allowed—to the truth in the chronicle of a crusader who used his pen to serve his country in the defence of the truth. A foreword to this fine picture, which has started its run at the Carlton, frankly prepares the filmgoer for a certain amount of "poetic licence" employed in casting actuality into a dramatic mould. Thus Zola's death from asphyxiation caused by the fumes of a charcoal stove occurred in 1902 and not, as the film has it, on the eve of Captain Dreyfus's reinstatement into the Army, which did not take place until 1906. Again, productional diplomacy has eliminated certain aspects of the sensational Dreyfus case, such as the underlying anti-Semitic campaign, and romantic considerations have allocated to Madame Dreyfus an importance which she did not possess,

for, contrary to the picture, Zola did not need the passionate plea of the unhappy Lucie Dreyfus to persuade him into action.

The choice of the life of the eminent French writer as a subject for a screen play and a vehicle for a great character-actor, Mr. Paul Muni, was naturally dictated by the part played by Zola in the amazing perversion of justice that made an innocent man the scapegoat of the Army and condemned him to four years' imprisonment on Devil's Island. Without the added drama of espionage, conspiracy, forged evidence, secret court-martial, the victim's public degradation and Zola's trial for libel after his famous manifesto, "*J'accuse*," the tale of his career, momentous as it was in its literary and sociological influence, would scarcely have found its way to the kinema. High praise is therefore due to the writers and director, Mr. William Dieterle, as well as to Mr. Muni, for the absorbing interest of the picture's opening chapters. They are no mere prelude to the poignant drama of the Dreyfus case. They establish the character of the young Zola in his early days of poverty, shared with the painter Paul Cézanne, and reveal his insatiable thirst for precise knowledge, his fierce determination to fight in the cause of the oppressed and the exploited with a pen dipped in the bitter ink of uncompromising truth. Despite the opposition created by his "shocking realism," Zola's prolific output brought him wealth and honours.

We see him as a successful man of middle age, satisfied and a trifle smug, when an intolerable injustice called him once more to arms. We see his reluctant answer to the call, the renewal of his fighting spirit, the urgency of the mission that drove him forward. The



"THE PRISONER OF ZENDA" ADAPTED FOR THE SCREEN: A PRE-CORONATION PARTY AT THE KING'S HUNTING LODGE; SHOWING (FROM L. TO R.) RUDOLF RASSENDYLL AND KING RUDOLF V. (BOTH PARTS PLAYED BY RONALD COLMAN), COLONEL ZAPT (C. AUBREY SMITH), AND FRITZ VON TARLENHEIM (DAVID NIVEN).

"The Prisoner of Zenda," Anthony Hope's famous novel, has been adapted for the screen by Selznick International. Both the rôle of the king and that of Rudolf Rassendyll, on whose resemblance the plot hangs, are played by Ronald Colman. The film will have its première, in aid of the British Empire Cancer Campaign and the National Trust for Scotland, on November 2 at the Odeon, the new cinema which has been built on the site of the Alhambra, in Leicester Square.



"THE PRISONER OF ZENDA": RUDOLF RASSENDYLL (RONALD COLMAN), HAVING BEEN PERSUADED TO IMPERSONATE THE MISSING KING AT THE CORONATION, GREETSS PRINCESS FLAVIA (MADELINE CARROLL), WHO IS BETROTHED TO THE KING.

M. Guitry puts an end to such confusion. His chronicle of the four pearls which found their way to our royal regalia and their three lost companions finally traced by his commentators, swings from France to Italy, from the Continent to England and even, at the behest of the astute Pope Clement VII., to the far East and to Ethiopia. Wherever it goes, it picks up the language of the country it invades, whilst the trio of commentators expound the tale in English, French, and Italian in such fashion as to make an intricate story abundantly clear. M. Guitry sticks to his novel and fascinating formula through thick and thin, supplying, when he must, interpreters as a complement to commentary. Thus even the cheerful, but wholly incomprehensible, chirrups of an Ethiopian Empress who bestows her favours and two priceless pearls on Pope Clement's gallant emissary are tri-lingually translated. The effect of this nimble interchange of languages is to give a sparkling diversity to the texture of the piece and to add to its fictional as well as to its historical elements a high degree of authenticity.

Mr. Lyn Harding's robust Henry VIII., Miss Yvette Pienne's incisive Elizabeth, or Miss Barbara Shaw's seductive Anne Boleyn would, one feels, have stood out far less clearly from their backgrounds in any other tongue but their own; the while, across the Channel, M. Guitry and the enchanting Mlle. Jacqueline Delubac lead a French

in a combined effort to find the missing pearls. One, a gambler's last and desperate bid, crumbles to dust—a fake. The second is restored to its place in the Virgin's crown by the widowed Empress Eugénie, and the third, dropped into the sea to avoid international friction, returns to its birth-place within an oyster-shell, thus securing all the threads of a many-stranded skein into one final and beautifully simple knot. Handsomely staged, and admirably played by its French, English, and Italian company, this historical fantasia bears the Guitry hall-mark stamped on every foot of it, a hall-mark that stands for courageous innovation, exhilarating comedy invention, and a joyous appreciation of the kinematic medium's possible elasticity.

"THE LIFE OF EMILE ZOLA."

Whilst M. Guitry uses historical fact and figures to fashion a brilliant jigsaw puzzle of his own, the sponsors of First National's impressive production, "The Life of



"THE PRISONER OF ZENDA": BLACK MICHAEL (RAYMOND MASSEY), BROTHER OF THE KING, WHO HAS KIDNAPPED HIM IN AN ATTEMPT TO GAIN THE THRONE, WITH HIS FELLOW-CONSPIRATOR, RUPERT OF HENTZAU (DOUGLAS FAIRBANKS, JUNR.).

picture has caught that urgency. Zola's firm belief in the final triumph of truth rings through its drama. Mr. Muni's beautifully balanced study of Zola brings him to life not only physically but spiritually. His is a superb performance, intensely human, warmly compassionate, and, even in the complacency of material comfort, ready to become, as Anatole France said of him, "a moment of the conscience of Man." Though he dominates the picture, the Dreyfus of Mr. Joseph Schildkraut, Miss Gale Sondergaard's devoted Lucie, and a host of well-observed characterisations strengthen the convincing atmosphere of a great story lifted from life itself to form a stirring entertainment.

DE WINT AS THE ARTIST OF LINCOLNSHIRE:

A MAGNIFICENT ASSEMBLY OF OILS AND WATER-COLOURS AT LINCOLN;
WITH A UNIQUE PORTRAIT.

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THE ONLY AUTHENTIC PORTRAIT
OF DE WINT: A MINIATURE,
PROBABLY BY W. HILTON.



MRS. DE WINT—BY WILLIAM HILTON:
A COMPANION MINIATURE—BOTH
LENT BY MISS BOSTOCK.

THE exhibition of works in oils and in water-colours by Peter de Wint (1784-1849), which has been organised by Mr. Geoffrey Harmsworth, was opened at the Usher Gallery, Lincoln, on October 20, and will remain open until November 30. In the selection of the pictures special emphasis was laid on local scenes, with a view, showing de Wint as much the artist of Lincolnshire *par excellence* (although he was born in Staffordshire) as Constable was of Suffolk or Cotman of Norfolk. Several important loans have been made to this exhibition by the Victoria and Albert Museum, as well as by many leading provincial galleries. De Wint, it may be noted, was descended from a Dutch family which had settled in America. Friendship with John Raphael Smith, the engraver, and Hilton, the historical painter, led him to adopt an artistic career. Later he married Hilton's sister. In 1807 he entered the Royal Academy schools; and he joined the Water Colour Society, as an Associate, in 1810, becoming a full Member in 1812. It was here that most of his works appeared.



"LINCOLN CATHEDRAL FROM THE SOUTH EAST": A WATER-COLOUR—
LENT BY MR. GEOFFREY HARMSWORTH. (19½ by 12½ in.)



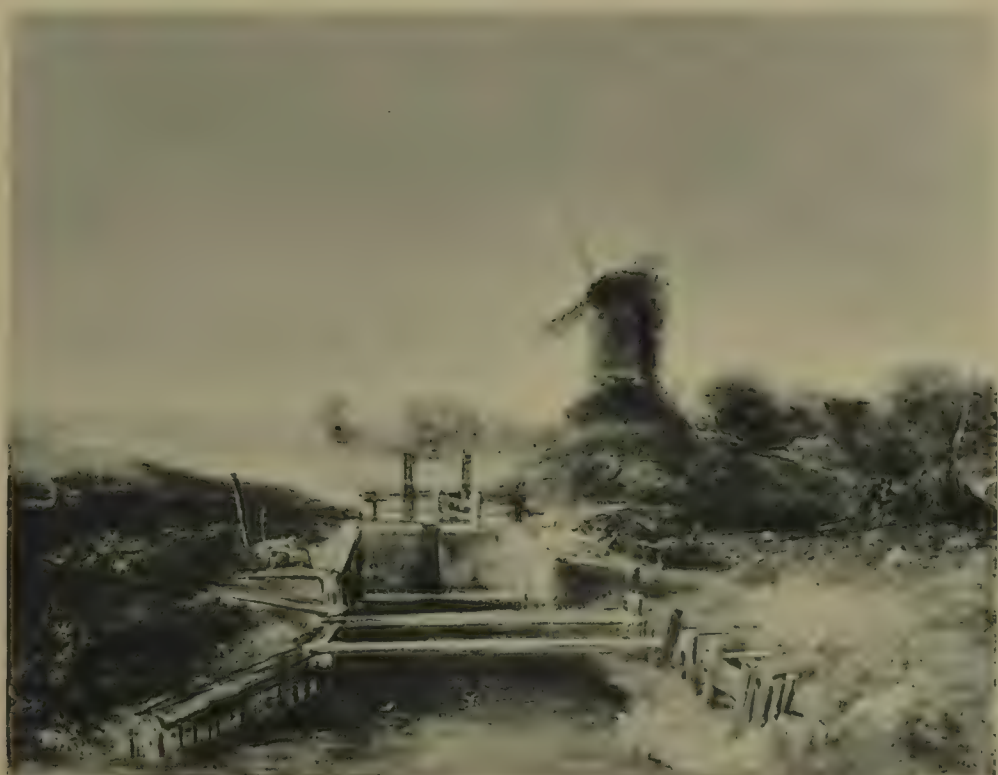
"TEWKESBURY": A WATER-COLOUR—LENT BY MR. PERCY MOORE TURNER.
(18½ by 13 in.)



"BRAY-ON-THAMES": A WATER-COLOUR—LENT BY MR. S. L. COURTAULD. (30 by 10 in.)



"STONEBOW, LINCOLN": A WATER-COLOUR—LENT
BY MR. PERCY MOORE TURNER. (15½ by 19½ in.)



"THE WINDMILL": A DE WINT OIL PAINTING—LENT BY MR. PERCY MOORE TURNER.
(24 by 19 in.)

THE WORLD OF SCIENCE.

THE TEEMING LIFE OF THE SEA.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

THE sea and all that therein is is still a place of mystery to most people. We may venture to say that even they that "go down to the sea in ships, that do business in great waters," have no more than a very imperfect conception of the teeming world of life hidden beneath its surface. The veil, however, has been lifted by the researches made for scientific purposes, either for the gain of knowledge for its own sake, or in the interests of the

animals, are the shrimp-like euphausiids, *Meganicthiphanes* (Fig. 4), the "krill" of the Norwegian fishermen. These are giants compared with the copepods, measuring about 1½ in. long. So abundant are they that they form a large part of the food of many of our food-fishes, as well as of nearly all the whale-bone whales. Their bodies are almost transparent, but marked by tiny red spots and enormous black eyes.

They are, furthermore, remarkable for the fact that each side of the body bears a number of little "lamps" that can, under the proper stimulus, blaze out into a phosphorescent light. When half a dozen of these little creatures, placed in a jar of water, flash out their lights in a dark room, it is possible to read, say, the print on this page!

These tiny crustacea are by no means the only creatures which make up the plankton. But of these others I can say nothing now, because, as yet, I have said nothing as to the food of the species I have just described. This is important. For, just as the herring and the mackerel and the whales depend on them for their "daily bread," so they in turn depend for their sustenance on the

their numbers never reach the magnitude of the spring flowering.

There are also diurnal and nocturnal movements, for most of the plankton population show curious reactions to the intensity of light. The diatoms and other microscopic form of plant life, as might be supposed, are most abundant in the upper layers of water where the light is strong. At midday in the summer, animal life is sparse near the surface, but abundant in the deeper layers. In the evening a gradual ascent to the surface is made, so that during the night it becomes fully populated. During the day, the bright-blue carnivorous copepod *Anomalocera* is commonest right at the surface, but *Calanus* is then most abundant some ten or fifteen fathoms down, preferring a "dim religious light." But, curiously enough, Dr. Wilson has shown, the young *Calanus* prefers a higher intensity of light than do the adults, and that the females like more light than the males. Furthermore, this species produces a number of generations during the year, and different generations vary in their behaviour towards light, some preferring more light than others. Even swarms in bright sunlight have been seen at the surface.

During the afternoon and evening, as daylight wanes and all levels in the sea slowly darken, organisms of many kinds swim upwards to reach the particular intensities of light they prefer. At sunset, as I have said, *Calanus* reaches the surface, while other organisms, which at noon were perhaps fifty or more fathoms deep, rise into mid-water, and may at last, during the night, reach the surface. It may well be that these movements are influenced - not merely by intensity of light, but by the movements of the microscopic plant life on which they feed. At present, the complexities of the theme await still further investigation.



1. LIKE THE REST OF ITS TRIBE, THE "COPEPODA," EXTREMELY SMALL, BUT AT TIMES SWARMING IN THE SEA IN SUCH VAST NUMBERS AS TO GIVE IT A RED COLOUR: *CALANUS*, WHICH FORMS THE MAIN FOOD OF HERRINGS, MACKEREL, AND THE "FIN-WHALES."

fishing industry. The results, however, have afforded us an insight into a world of surprising contrasts in regard to its physical conditions, while the creatures which form its inhabitants furnish abundant evidence of a versatility in the adjustment of their structure, imposed by the pursuit of food, as great and as wonderful as any of the dwellers on the land. But, more than this, the sea is far richer in the variety of the different forms of life than is the land, or are the fresh waters.

It would be impossible to survey a field so vast in a single essay, hence I propose to confine myself to the creatures which form what is known as the "plankton" of the sea, because of the vastly important part it plays in sustaining the teeming life around it. This term plankton is applied to the microscopic plants and animals which, having no efficient swimming organs, drift about near the surface of the sea. They comprise the vast bulk of living creatures to be found in its open waters, which are commonly supposed to be inhabited only by fish, porpoises, and whales.

Let me begin with the "copepods," minute crustacea represented by the tiny cyclops in our ponds and ditches, where, at certain seasons, it is extremely abundant. But their numbers, for obvious reasons, can never approach those of *Calanus* (Fig. 1), their marine relatives, which, in countless millions, cover mile upon mile of water, so as to give it a conspicuously red colour. On these hosts our herring largely feed, and our mackerel fishing depends; but more than this, the "sei-whale," one of the fin-whales, or rorquals, and the great basking shark, depend largely for their food on the hordes of these tiny creatures! *Temora longicauda* (Fig. 2) and *Acartia clausi* (Fig. 3) are other copepods which occur more or less abundantly in our waters and help to feed our fishes.

But next in importance, and, some hold, quite as important as a source of food for other marine

2. ONE OF SEVERAL SPECIES FOUND IN THE ENGLISH CHANNEL AND OFF OTHER PARTS OF OUR COAST, BUT NEVER IN THE SAME NUMBERS AS *CALANUS*: *TEMORA*, ANOTHER MEMBER OF THE COPEPODA. (HIGHLY MAGNIFIED.)

Photographs by Douglas P. Wilson.

is diatom,' in the same physiological sense as we say 'all flesh is grass.'"

There is now another aspect of this plankton life. There are seasons in the sea as well as on land. In January and February, according to Dr. Douglas Wilson, one of the naturalists of the Plymouth Marine Biological Station, the plankton is formed mainly by copepods—*Calanus* and its kindred—and diatoms. Suddenly, in March or April, just as the trees are unfolding their leaves, there is a tremendous increase in diatom reproduction, so that the sea, for a short time, is almost a vegetable soup, and in places they are mustered so thickly as to discolour the water. This is followed by a great wave of animal life. Copepods reproduce, and eggs and larvae of hosts of sedentary bottom-living species ascend to the upper waters. But this hungry horde soon plays havoc among the diatoms, which, however, develop a second outburst of flowering during September and October, though

3. DIFFERING CONSPICUOUSLY FROM *TEMORA* IN APPEARANCE, HAVING A MORE CYLINDRICAL BODY AND A SHORTER TAIL: *ACARTIA*, WHICH IS ALSO A SPECIES TO BE FOUND AROUND OUR COASTS. (HIGHLY MAGNIFIED.)

still more minute diatoms, which are among the lowliest members of the plant world. So that, as Dr. Calman, one of our great authorities on the crustacea, has remarked: "It is no exaggeration to say that 'all fish



4. CAPABLE OF EMITTING A POWERFUL PHOSPHORESCENT LIGHT AT WILL, SO THAT HALF A DOZEN IN A BOTTLE OF SEA-WATER GIVE SUFFICIENT ILLUMINATION TO ENABLE A NEWSPAPER TO BE READ IN A DARK ROOM: THE SHRIMP-LIKE *MEGANICTIPHANES*, WHICH IS ALMOST TRANSPARENT, BUT HAS LARGE EYES.

SOUTH AFRICA

Contemporary history is casting rather a shadow on the gaiety of the recognised European resorts. Those faced with the problem of where else to go to escape the prospect of the wet Winter forecast might well break new ground by visiting South Africa.

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Above : A Scene in the Kruger National Park.

Below : The Greatest River Wonder, The Victoria Falls, Southern Rhodesia.



A PAGE FOR COLLECTORS.

BUNBURY, THE AMATEUR SATIRIST.

By FRANK DAVIS.



DOWN at the Victoria and Albert Museum, looking at an interesting walnut table (see this page last week) which once belonged to the Bunbury family, I was asked, "And who, pray, was Bunbury, whose son, Sir Henry Edward Bunbury, kept this table in the schoolroom down in Suffolk?" I said, "Oh, the caricaturist fellow, eighteenth century—bit of a second-rater, you know," and with that my questioner seemed satisfied and we talked about other things. But if he was satisfied, I was not: I've looked up Henry William Bunbury in the meantime, and here is the result.

Bunbury was a man of substance, the son of the Rev. Sir William Bunbury, and was born in 1750. He died in 1811, and his obituary notice in *The Gentleman's Magazine* of that year leaves nothing to be

It's a hearty and not a very subtle taste, of course, like a typical music-hall joke (a little long-drawn-out, as it were). Obviously, something this size cannot be reproduced here. Lest I be thought a particularly dreary highbrow, I hasten to add that I enjoy music-hall jokes, but couldn't bear to live with one ninety-six inches long day after day. Better—to my mind—than this well-observed set of characters is the equally lengthy print published in 1790, and entitled "A Long Minuet as Danced at Bath." I swear Dickens was familiar with this when he wrote the Bath scenes in "The Pickwick Papers" forty-seven years later—I'm sure I can identify the ancestors of Angelo Cyrus Bantam, Esq., and the rest of that immortal galaxy.

I learnt one thing which was entirely new to me. Bunbury experimented with pure etching in his

young days: there are very few (apparently mostly done when he was about twenty), and they are all very slight, but they are astonishing performances for so young a man, and make one speculate what he might not have accomplished in this medium—at that time hopelessly *démodé*—had he persevered. Here is a good example (Fig. 2). I am informed that there is a still earlier etching in the British Museum collection, done when he was at Westminster School, of a boy riding a pig, but this could not be traced at the time. It is odd to find a schoolboy in the 1760's taking to etching as a duck to water, and one

cannot but lament the fact that he so soon gave up something he could do really well for drawings which others could do better. (Unlike his contemporaries, Rowlandson and Gillray, he does not seem to have translated his drawings into prints himself.) From Westminster he went to St. Catherine's,



2. AN ETCHING BY H. W. BUNBURY (1750-1811)—A MEDIUM WITH WHICH THE ARTIST EXPERIMENTED WHEN HE WAS ABOUT TWENTY YEARS OLD, BUT DISCARDED IN FAVOUR OF DRAWING.

Reproduced by Courtesy of the Trustees of the British Museum.

Cambridge, from which period date some amusing sidelights on university life (e.g., the young man on a horse with a signpost in the background, one arm pointing to Newmarket, the other to Cambridge—needless to add, horse and rider are headed away from Cambridge), and then he went out into the world, where he was on familiar terms with Reynolds, Garrick, Walpole, and Goldsmith. A typical example of Bunbury in sentimental mood is to be seen in Fig. 3 (stipple engraving)—there's no caricature here, but straightforward portraiture, and as good an illustration of its kind as one could wish. It represents the actress Charlotte Walpole (no connection of the Walpole family, I imagine) as Nancy in the long-forgotten play by Mr. Tickell, "The Camp," and is embellished, not on this, but on a later impression, with the following heart-throbbing verse—

My Nancy leaves the rural plain
A Camp's distress to prove
All other ills she can sustain
But living from her love.

Charlotte (1758-1836) was twenty-two when this print was published. She was a friend of Marie Antoinette, married, and lived happily ever afterwards.

In 1771 Bunbury married Catherine Horneck; she and her sister Mary were immortalised by Oliver Goldsmith as "Little Comedy" and "The Jessamy Bride." They had two sons; the elder, Charles John, died young, and was the "Master Bunbury" painted by Reynolds in 1781. The younger, Henry Edward, was born in 1778, and succeeded his uncle as seventh Baronet in 1821—and it is his table which is now to be seen at South Kensington, and upon which—if I may put it that way—these notes have been written.

Apart from the drawings, which fetch a moderate price, the only real interest which seems to be taken in Bunbury to-day is confined to prints of military costume, of which he was responsible for several—and these, of course, are bought as evidence of the evolution of uniforms: rather a sad commentary upon the career of a man of talent who merely played at his job instead of working at it.



FRONT, SIDE VIEW, AND BACK FRONT, OF A MODERN FINE GENTLEMAN.

London: Published by W. & A. G. Smith, 115, Strand, opposite the Portico, 1790.

1. AN ENGRAVING, AFTER BUNBURY, OF A DANDY OF THE PERIOD: A PRINT BEARING THE LEGEND "FRONT, SIDE VIEW, AND BACK FRONT, OF A MODERN FINE GENTLEMAN."

Reproduced by Courtesy of the Trustees of the British Museum.

desired—"a good classical scholar and an excellent judge of poetry. No one was ever in his company without being pleased with him, none ever knew him without loving him. His feelings were the most benevolent, his affections the most delicate, his heart the most sincere." But charm of manner and a pretty wit are not enough to make a considerable artist. The truth is he was an incorrigible *dilettante*, experimenting mildly all his life, and continually influenced by others. As one turns over the few drawings by him, and the mass of prints after him, in the Print Room of the British Museum, one realises very quickly that his early promise was frittered away. He is an agreeable echo, sometimes of Rowlandson, sometimes of Gillray, without the fire of the former, or the savagery of the latter; your genuine caricaturist requires a sure hand guided by a burning passion—Bunbury, more often than not, dips his pen in a weakish mixture of milk and water and amiably describes the minor follies of mankind.

Nevertheless, minor draughtsmen are interesting, even when they exactly conform to the current fashions of their period, and the student of social customs will find ample material for his researches in Bunburyana. There is, for example, an enormous print after his drawings, 8 ft. long by 12 in. in height, which was advertised thus just after his death: "This day is published 10/6 plain or one guinea brown or coloured in a superior manner A PRINT entitled LUMPS OF PUDDING from a drawing by that distinguished genius the late H. W. Bunbury, Esq.—36 characters in a Country Dance. To the Admirers of the Humorous, this latter production of Mr. Bunbury's pencil will be a most desirable Acquisition."



MISS WALPOLE.

London: Published by W. & A. G. Smith, 115, Strand, opposite the Portico, 1790.

3. A TYPICAL EXAMPLE OF BUNBURY IN SENTIMENTAL MOOD: A STIPPLE ENGRAVING OF CHARLOTTE WALPOLE (1758-1836) AS NANCY IN A PLAY ENTITLED "THE CAMP."

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THE PLAYHOUSES.

"THE LAUGHING CAVALIER," AT THE ADELPHI.

IT is so seldom that one gets an original idea in a musical play that it is regrettable the authors have not brought more imagination into the working-out of their story. We see the model for Frans Hals's famous picture arrive in Haarlem, at the head of his troops, and promptly fall in love with the painter's young wife. His men follow his example and woo the wives of the stolid citizens. The worthy burghers feel it more prudent to grin and bear it than protest and be beaten. How the Cavalier loves and rides away, leaving the memory of one night of love (as the films would say) to Frau Hals, and his portrait to posterity, makes an adequate story. Mr. Arthur Margetson has a perfect make-up as the Cavalier, but lacks the requisite romantic personality. Miss Irene Eisinger gives a sweet, slightly mischievous performance as the naughty wife, and sings with a clear, bell-like voice that is most attractive. Mr. Charles Heslop, one of the few comedians who can be amusing in costume parts, got many laughs as a Burgomaster. Mr. Wainwright Morgan's music is lively and tuneful and Mr. Reginald Arkell's lyrics are pointed. It is, however, Mr. Aubrey Hammond's costumes and scenery that call for the greatest praise. This is the Holland of 1620, as one sees it on the canvases of the Old Masters. It would be hard to recall when anything lovelier has been seen on the London stage. Mr. William Mollison has handled the grouping and lighting in a masterly manner. There are two unforgettable pictures: one of a group of burghers round a table, and the one of a girl at the spinet. They look so like the originals it is almost as if the artist's creations had stepped from their frames.

"PUNCH AND JUDY," AT THE VAUDEVILLE.

One regrets that Lady Hope-Hawkins did not refuse Mr. Val Gielgud permission to "delve into the personal fortunes of the second generation of the families of Hentzau and Sapt." At first thought,

it might have seemed an "intriguing" idea, but the result will annoy admirers of "The Prisoner of Zenda" and will certainly add nothing to Mr. Gielgud's reputation as a dramatist. It would seem that the march of time has turned Ruritania into a country so lacking in imagination that its leaders are content to copy blindly the costumes and politics of neighbouring States. As regards the costumes, it might be said they are content to follow colour-blindly, for the puce blouses worn are far from attractive to the eye. Bernard Hentzau, nephew of the famous Rudolph, most debonair, ruthless, and attractive of villains, who could win a maiden's heart as easily as he could run his sword through that of an enemy, is the Dictator—a sort of Pooh-Bah, with seven portfolios and an urge to add to their number. The author, possibly with an idea of satire, gives us a breakfast-room scene showing the Dictator groaning under the ministrations of a massense while dictating laws to his subjects. Played by Mr. Stanley Lupino in a musical comedy, this might have been mildly amusing. Mr. Frank Cellier, however, was unable to do any more than make one regret that such a clever actor had not been given better material. Such point as the play had seemed to lie in the fact that the Ruritarians demanded that the Dictator should obey his own Regulations concerning the Birth Rate, and produce children as numerous as possible. For a reason that was not obvious, he appeared not to be married to the wealthy American lady with whom he was living, and that fact (if we may believe the author) made it impossible for him to do any such thing. Miss Carol Goodner acted with breathless vivacity as the enchantress; which seemed as good a way as any of playing a part that had nothing for an actress to "get hold of."



THE TREASURE OF THE WEEK (BEGINNING OCTOBER 28) AT THE VICTORIA AND ALBERT MUSEUM: AN EMBROIDERED KNUCKLE-PAD FROM A SHIELD SIMILAR TO THOSE IN THE JAIPUR COLLECTION (c. 1710).

Very few specimens of embroidery earlier than the nineteenth century have survived in India. In the Palace at Jaipur, however, there is a small group of embroidered knuckle-pads from shields. These, made of coarse, unbleached cotton, form a necessary part of every shield, but, apart from the Jaipur collection, no embroidered examples are known. The patterns, which are obviously closely related to Rajput painting, comprise various human and animal subjects, as well as floral motifs. The example now exhibited is one of two in the India Museum. These two examples are obviously of the same origin as the Jaipur group and may be dated about 1710.

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By HARTLEY WITHERS.

A JUMPY BAROMETER.

IF it be true, as many wise people think, that stock market movements are shadows cast before by the coming fluctuations of trade, then trade is going to be an extraordinary series of jumps and tumbles. We have lately seen markets both in London and in New York—especially in the latter—first depressed to an extent that was warranted by no corresponding destruction of the earning power behind securities, and then leaping up with almost equally surprising resilience because there had been a definite improvement in the international political situation. But trade, fortunately for those engaged in it and for those who live on its products, does not really behave in that skittish fashion. Its movements are slow and dignified. Left alone by the vagaries of human nature, and apart from the effects of variations in the crop-producing powers of the soil, it is probable that trade would expand steadily, as the progress of science, combined with the never-ceasing growth of human demands, provided and absorbed an increasing quantity of goods and services. The better distribution of wealth, which makes slow but continuous progress, by concentrating industry's effort more and more on the task of meeting the demands of the multitude, gives to industry a stability which it cannot secure as long as it has to cater for the whims of a comparatively small class. To the investor, who wants to see the companies in which he is interested steadily prosperous, all measures that distribute wealth more widely are to be welcomed as long as they are not of a kind that makes the business organiser uncertain about being able to earn a profit. But how can steadiness in trade be assured when traders see the stock markets behaving like jack-in-the-boxes and are told that these gyrations are a trustworthy indication of what is going to happen to industry?

THAT SLUMP OBSESSION.

When we look into the causes of Wall Street's recent series of fits of panic, we find that, as far as can be detected at this distance, trade considerations had not much to do with them. It is true that autumn business both in wholesale and retail commodities had been somewhat disappointing, and that the constructional industries had not been able to maintain

the full order-books which rejoice the heart of the organiser; and a moderate reaction in security prices might reasonably have been expected. What was not reasonable was that the speculating and investing public in America should have been seized with a succession of terrors which made them throw out their holdings altogether, regardless of the relation between price and values. Thereby, as we know by this time too well, they landed British and Continental operators with losses so serious that these unfortunates were compelled to turn sound British and international securities, at any price, into cash in order to meet their American commitments—and this at a time when, in most of the chief countries, except America, the course of trade was still so steadily upward that the daily fall in security prices was accompanied by a stream of favourable dividends and company reports. During the last six or seven years the world of capitalism has provided its critics and opponents with plenty of powder and shot, if only they could devise a practical and workable system to take its place. And inevitably the cry has gone up for some official check on, or regulation of, speculation, as a serious danger to genuine trade and business.

REGULATED INTO PANIC.

In fact, however, it seems that the financial system in America has been suffering from too much, rather than too little regulation. In New York, every member of the Stock Exchange has to make all kinds of returns to Government every month. Mr. Lewcock, who tells us about these matters in an article in *Branch Banking* for October, says that "alleged abuses in and around Wall Street and local stock markets led to the formation a year or two back of the Securities and Exchange Commission, charged with regulating the 'abuses' out of stock-broking. To-day S.E.C. occupies a twelve-storey building in New York, fully occupied with its own staff of several hundreds—not merely a headquarters with most of the rooms let off as offices to other parties. In addition, there are branch offices in eight large centres, all with huge staffs, plus hundreds of travelling investigators." In such an atmosphere it is little wonder that stockbrokers find it difficult to preserve that calm sanity which is so necessary to the conduct of their business; and when we add to this influence the existence of a highly excitable public and the development of a speculative system which teaches that when prices fall to a certain point

they are bound to be going to tumble into a precipitous downward slide, and a tax arrangement which prevents companies from accumulating capital out of profits, and a Government which springs a new surprise on the business world every few days, it begins to be evident that the prospects of trade are a comparatively unimportant item in the problem, or multitude of problems, that investors and their advisers have to consider.

EFFECTS ON BRITISH INDUSTRY.

And the worst of it is that this fantastic condition of American business and the many obstacles to its smooth progress have a considerable influence on the outlook for British industry. It is not only that British operators are affected by the vagaries of Wall Street. If that were all, one need only say that operators who are bold enough to cross the Atlantic in search of profits have only their own audacity to thank if they get hurt on arrival. But it is not Wall Street, but the general prosperity of the United States that is such an important influence on world trade that we, to whom world trade counts for so much in our total activities, cannot afford to leave American prospects out when we are trying to consider our own. If American consumption is going to be seriously reduced, this development is bound to affect the prices of all the chief commodities and metals, either reducing their price or necessitating the revival or tightening of restriction schemes and so reducing output, or both. This would have a bad effect on the purchasing power of our Dominions and colonies, and of all the other oversea customers whose increased demands have lately shown themselves so practically in the growth of our export trades and the higher freights paid to our shipping. Every British investor, therefore, is interested in the recovery of America from the set-back in trade and industry that has so far shown itself on a small scale, but threatens to spread, unless the confidence and buying power of the American public can be restored to their normal level. There is good reason to hope that this may happen, for whereas our recovery has carried our activities to a point well above the pre-depression level, the Americans, in spite of their reputation for bounding elasticity, have not yet climbed all the way out of the hole into which they fell between 1929 and 1933. In the meantime, the fall in the best British industrials has brought them down to prices that look attractive, even if the recovery of world trade is going to receive a check.



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though on rails—that takes fast curves without roll or sway. You will find the steering of this car the lightest, yet the most positive, you ever handled. Certainly an interesting car—as a trial would show.

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Special points of interest . . .

* The climate by day in winter is like June in England. But the nights are fresh, so warm clothes are advisable.

* The English pound is worth its full value in Egyptian currency.

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THE EGYPT TRAVEL BUREAU, 29 Regent Street, London, S.W.1 (Regent 6680), or any of the recognised travel agencies, will give you full information.

TRAVEL BY THE MISR AND KHEDIVIAL MAIL STEAMSHIP LINES

THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

COLD weather should remind motorists to have the engine's sump, the gear-box, and rear-axle oil emptied, the parts well washed out with a thin oil (not petrol), and then refill sump, gear-box and rear-axle casing with the lighter grade of oil usually stated in the instruction-books issued by the makers of the car. The thicker oils used in the warmer months should be discarded. This winter the public are fortunate in being able to obtain from practically all garages and roadside service stations the new Shell lubricating oil made by an improved solvent extraction process at Shell Haven, Essex. This new oil was placed on the market on Oct. 14, the opening day of the Motor Show at Earl's Court, and it is recommended by all the leading car manufacturers. Formerly, before the new works and refining plant at Shell Haven existed—it has taken about two years to complete—oil was refined with acids to remove

certain impurities, which had disadvantages that this new process is not troubled with. Now the crude oil is mixed with furfuraldehyde, an organic compound derived from bran, sawdust or sugar, as a solvent to (so to speak) scrub the oil from its impurities. Furfural, to give it its shorter title, is a clear liquid, boiling at 165 deg. Centigrade, with most valuable solvent powers. After passing through many tanks in the washing process, there remains a refined oil and the impurities. This refined oil is then subjected to a wax extraction by a solvent, and the pure oil is distilled into fractions of different viscosities to make the base of the various Shell grades, namely, Single (thin), Double (medium), Triple (heavy), and Golden Shell (extra heavy). The practical result is, if one lubricates the engine with this oil the driver can be sure

of easy starting. Dry starting, the prevalent cause of cylinder wear, does not happen with cars lubricated with the new Shell oil, as its oiliness clings to the cylinder walls by the tenacity of its film and thus forms a protection against corrosion.

Have you tried the new K.L.G. sparking-plugs made with "corundite"? It is the latest improvement in spark-makers. For many years there have been two distinct markets in Great Britain for sparking-plugs: one for mica-insulated plugs, and the other for porcelain, but the inherent weakness of the latter, and its liability to fracture, have more than outweighed its favourable features. So the K.L.G. plug experts have

produced a new highly crystalline material of great strength, having the appearance and all the desirable qualities of porcelain, but quite different in its strength, heat conductivity, and liability to fracture. This



AN IMPRESSIVE NEW ARMSTRONG-SIDDELEY: THE 25-H.P. TOWN AND COUNTRY SALOON FITTED WITH THE NEW "BALANCED DRIVE."



A CAR IN WHICH TO EXPLORE COUNTRY OFF THE BEATEN TRACK IN COMFORT: THE AUSTIN "TEN" CAMBRIDGE SALOON AT A "WATER SPLASH" IN THE LAKE-LAND COUNTRY.

material is styled corundite, and K.L.G. have erected an additional factory for the production of plugs. It is the most up-to-date plug factory in Europe, and includes a tunnel furnace, the very last word in such practice. At the recent Motor Show, Mr. L. S. M. Braund, the director of K.L.G., showed me with pride that Messrs. Rolls-Royce are standardising K.L.G. "Corundite" plugs in their entire output, a well-deserved tribute to these sparking-plug makers, whose products have achieved all sorts of records for speed and reliability and have truly earned their motto of "fit and forget." Motorists can now make their choice of using K.L.G. plugs with either mica or corundite bodies. One of the great virtues of the latter type is its high heat conductivity, as this enables a greater surface to be given to the inner insulator. The plugs are made in both the 14-mm. and the 18-mm. sizes, each being sold at five shillings, and are obtainable all over the world.



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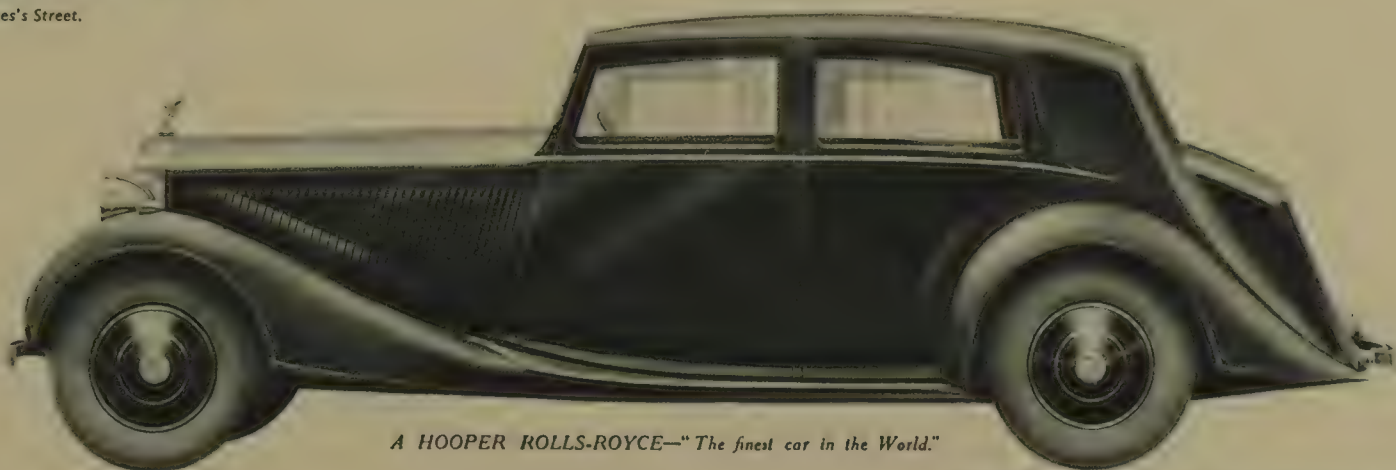
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Of Interest to Women



"Why Not a Hamper?"

"Why not a hamper?" for a Christmas or New Year gift is the question that Fortnum and Mason, Piccadilly, are asking men and women all the world over. There is nothing in this storehouse of regal magnificence whose welcome will not be enhanced when it is received in artistic containers, no matter whether it be chocolates, cakes, unusual things from the Gift Department, or possibly a scarf, jumper, or fur accessory. There are hampers packed with good fare, with or without a turkey, also with flowers and fruit. Things selected from the price list may be arranged in these receptacles. Many leave the entire matter in the hands of this experienced firm, merely indicating the amount they wish to spend; they may specify the character of the goods, whether wines, food, or special luxuries of the festive season.

Fruit, Pickles, and Wine.

A quintette of hampers is portrayed on this page, the contents of which cannot fail to make a direct appeal to the gourmet. The one at the top of the page contains Christmas luxuries; included in it is a bottle of Old Burgundy, another of champagne, caviare, *pâté de foie gras*, and a game pie. The hamper on the right is filled with unusual pickles; there are pickled peaches, spiced crab-apples, green tomato chutney, and Bengal Club chutney. Surely the donor would become the lifelong friend of the recipient. Fresh fruit is the most important tenant of the hamper at the base of the page on the right. It must frankly be admitted that strawberries in brandy, chocolates, and honey have found a place in it. The needs of men are considered in the basket next to it, where there are gloves, cigars, whisky, *foie gras*, and Imperial plums in gin; they are delicious.



For the Children.

As Christmas is essentially the children's time, Fortnum and Mason, with their accepted flair for knowing just what is needed, are arranging hampers for them. Donald Duck and Sambo the Nigger are represented, and so are assorted sweets. Of course, there might be crackers and chocolates, tins of biscuits and shortbread. Although it is rather more than six weeks to the festive season, it is not at all too early to consider the gifts, especially for friends abroad. This firm will take orders, and dispatch them at the required date, enclosing a card of greeting.





A Tea Gown by Debenhams

Elegant wrapover Tea Gown in crease-resisting velvet with contrasting cuffs of velveteen and gold embroidery. In prune/gentian, black/emerald, sapphire/maroon and other colours.

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BOOKS OF THE DAY.

(Continued from page 752.)

I hope to return later, but, lest others be crowded out, I will here name them all, with a strong recommendation to readers interested in Africa not to overlook them. A long and well-balanced discussion of Germany's claim to colonies occurs in a valuable and vivacious book only just to hand—"LORDS OF THE EQUATOR." An African Journey. By Patrick Balfour. With sixty-one Illustrations (Hutchinson; 12s. 6d.). Particularly noteworthy also is "SOUTH AFRICAN EDEN." From Sabi Game Reserve to Kruger National Park. By J. Stevenson-Hamilton, Warden of the Kruger National Park. With twenty-six Illustrations (Cassell; 12s. 6d.). Another book not to be missed is "AFRICAN HUNTER." By

Bror von Blixen-Finecke. Translated by F. H. Lyon. With twenty-six Half-tone Illustrations (Cassell; 12s. 6d.). This work, originally published in Sweden under the title "Nyama," contains a memorable chapter describing the Baron's experiences on hunting expeditions with the Duke of Windsor (then Prince of Wales) in November, 1928 and January, 1930.

My list also includes "HUNTING BEASTS AND MEN." By P. H. Combe, formerly of the Rhodesian Mounted Police. With seventeen Illustrations (Robert Hale; 12s. 6d.); "ZULU JOURNEY." By Caryl Birkby, author of "Thirstland Treks." With a Foreword by Lawrence G. Green. With thirty-three Illustrations and a Map (Muller; 12s. 6d.); "NIGHT OVER AFRICA." By Foster Windram. With sixteen Illustrations and a Map (Gollancz; 10s. 6d.);

"CHIRUPULA'S TALE." A Bye-way in African History. By J. E. Stephenson, known to the natives as "Chirupula" (Bles; 8s. 6d.); "OUT OF AFRICA." By F. G. Carnochan and H. C. Adamson. With fifteen Illustrations (Cassell; 10s. 6d.), described as "a picture of a vanished Africa as seen with a black man's eyes"; and "THE DESERT POOL." A Romance of Wildest Africa. By Guy Aubrey Chalkley. With eighty-nine Photographs by the author (Longmans; 6s.), an adventure story, where fact, as represented by the photographs, appears to be blended with an element of fiction. Finally comes a new volume of the Great Exploration Series—"TRAVELS AND

RESEARCHES IN SOUTH AFRICA." By Dr. David Livingstone. With Map (Herbert Joseph, Ltd.; 5s.). This abridgment of the great explorer's work recalls the days when Africa was really "the Dark Continent."

Fifteen books off the dead man's chest—and now for the bottle of rum! C. E. B.



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Age shall not weary them, nor the years condemn.
At the going down of the sun and in the morning
We will remember them."

By wearing Poppies on Remembrance Day we keep green the memory of those who died. Of those that are left, thousands to-day are sadly handicapped by age, sickness, and the strain of the War years. Their need is the personal responsibility of each one of us. Please help the British Legion to deal adequately with the increasing need of ex-service men and their families by giving more than ever before for your Poppies on

POPPY DAY NOV. 11

DONATIONS will be thankfully received. These should be sent to the local Poppy Day Committee: or to Captain W. G. Willcox, M.B.E., Organising Secretary, EARL HAIG'S BRITISH LEGION APPEAL FUND, 29, Cromwell Road, London, S.W.7. Ladies willing to sell Poppies are asked to communicate with their local Committees, or with the Headquarters of the fund. Their help will be of the greatest value.

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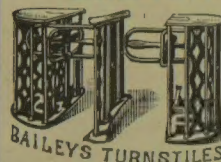
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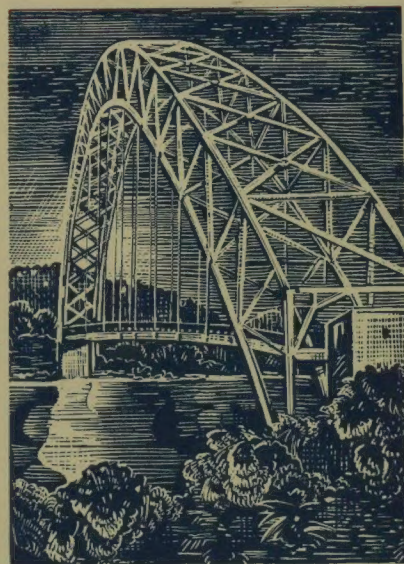
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At intervals one sees the homesteads of farmers and the picturesque kraals of the natives. The country is wild and unspoilt, but conveniently situated one finds hotels, motoring facilities and all the comforts and conveniences the visitor requires.

Do you realise that Southern Rhodesia which, forty years ago, took months to reach, is now within 5 days of London by air—two days from Capetown by train, after a restful fortnight at sea—or 12 hours from Beira, an East Coast port reached via the sunny Mediterranean?

"Travel in Southern Rhodesia" is a booklet describing in detail an actual holiday tour—write now for a complimentary copy to the High Commissioner for Southern Rhodesia, Room 14, Rhodesia House, Strand, W.C.2.